

# HOUSE & GARDEN

A CONDE NAST PUBLICATION

*Double Number*  
IN TWO SECTIONS

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Homes Costing from  
\$5,000 to \$30,000

In attached Section:  
American Trends  
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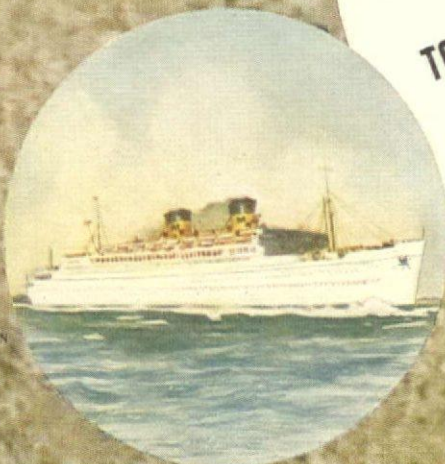
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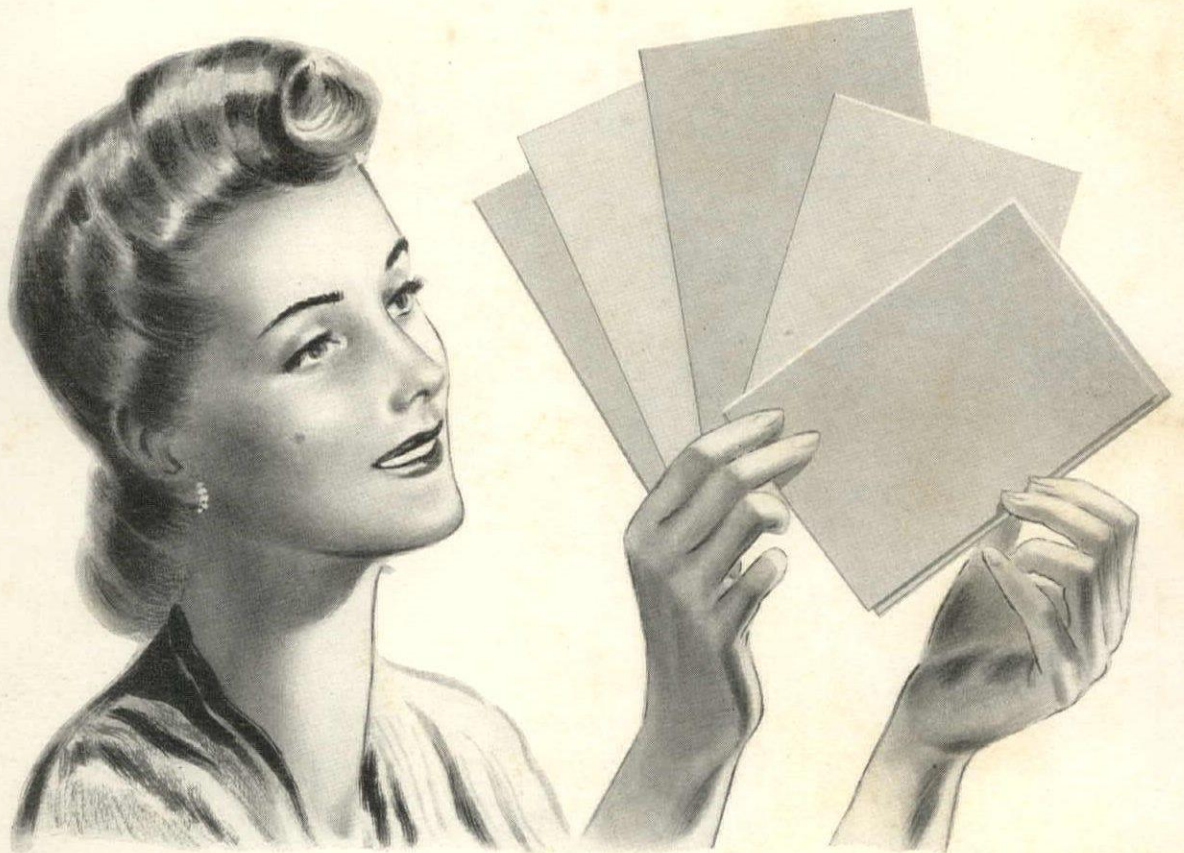


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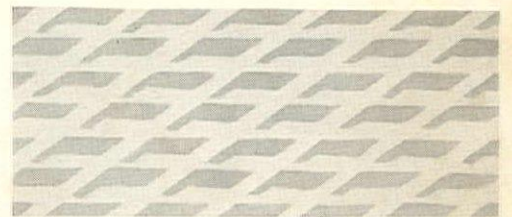


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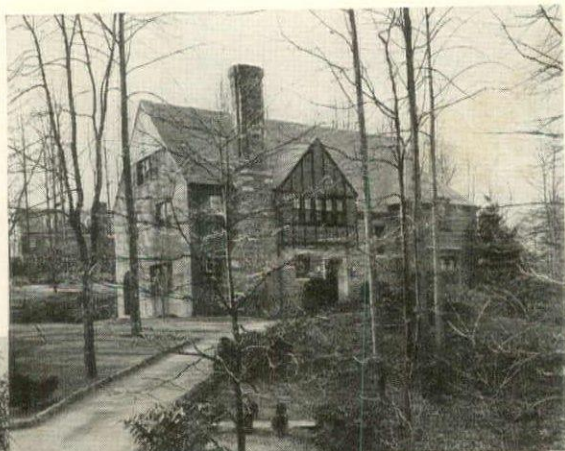
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# REAL ESTATE

## Three Lessons for Home Buyers

**Y**OU who are contemplating the purchase of a new home will do well carefully to study this section of HOUSE & GARDEN. For every one of you, as you considered the pros and cons of home ownership, must necessarily have done a considerable amount of thinking about the financing, the legal aspects, and the investment value of real estate. This February, the editors of HOUSE & GARDEN present you with three articles on those three major factors of home building and buying.

"IS REAL ESTATE A SAFE INVESTMENT"? BY ROY WENZLICK  
Mr. Wenzlick, one of the country's best known real estate economists, in a timely analysis shows why the prospective home owner should buy or build today. You will find this article on page 7.

"FINANCING YOUR HOME", BY C. ELLIOTT SMITH  
An authority on real estate financing lists invaluable rules of thumb which will save you from many a pitfall as you budget your new home. This article starts on page 18.

"LEGAL ASPECTS OF HOME BUYING", BY RALPH E. CRAMP  
A New York University professor unravels the puzzling red tape of real estate contracts. Turn to page 31 for this informative article.

These three features form an ideal background for the presentation in this section of 45 houses and plans selected from outstanding real estate subdivisions.



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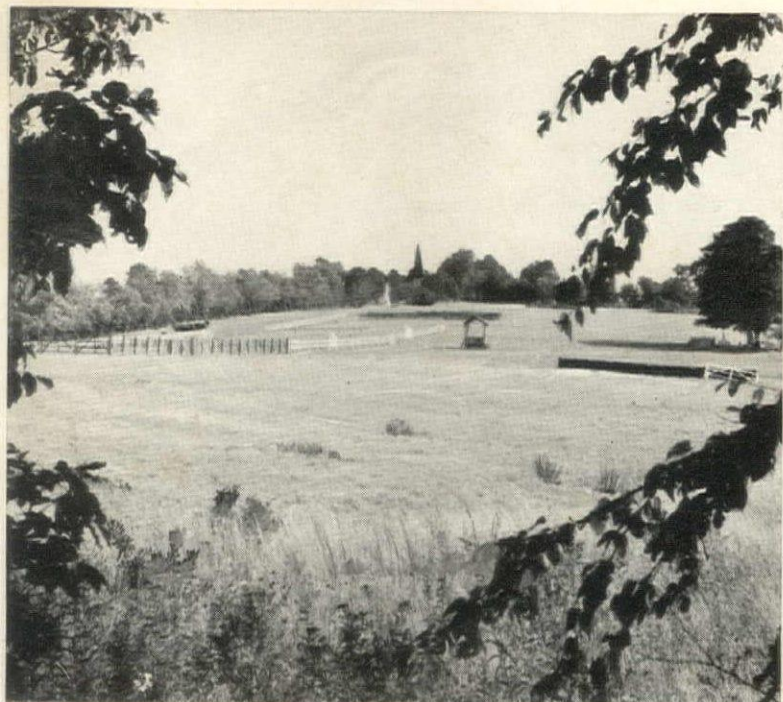
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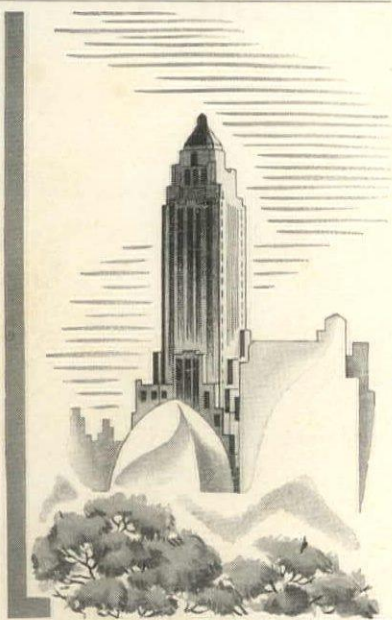
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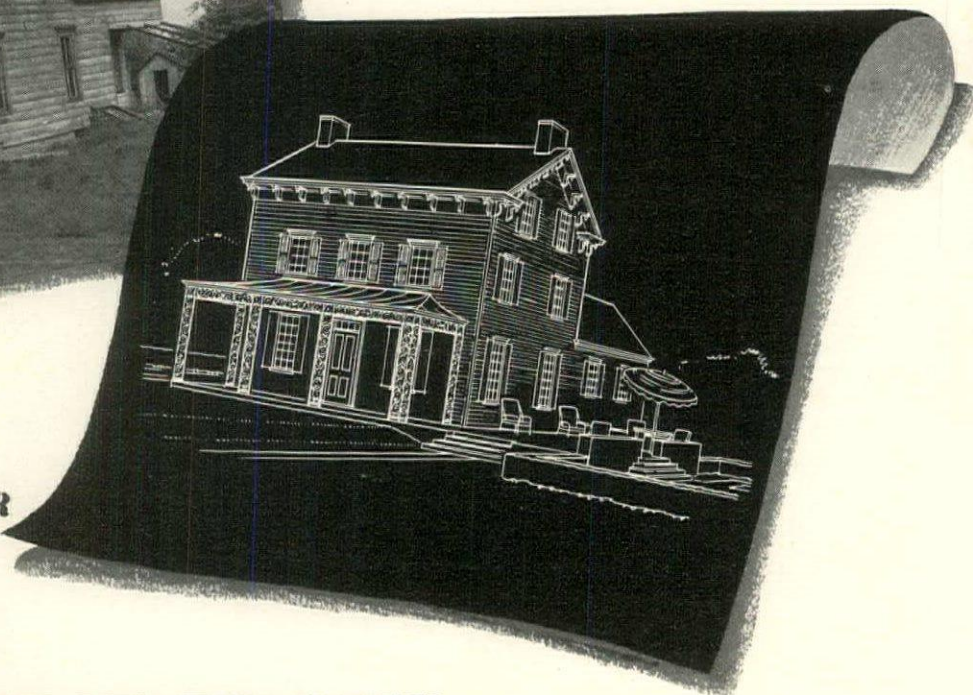
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*House & Garden*

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## IN THIS ISSUE

All of the houses and plans shown in this section are the result of intensive study on the part of the most active and best informed building group in this country—the builders of America's leading real estate communities.

Working in collaboration with well-known architects, these developers have approached the subject of home-planning from the basis of the tested and demonstrated needs and preferences of the American family. These requirements differ as the size of the family differs; the location of the house, the climate and the way of living in various parts of the country have been taken into consideration. Whatever the conditions, the developer is constantly and intimately in touch with them because he is in daily conference with home-buyers whom he must satisfy.

The plans shown here, in other words, are double-distilled for practicality, economy and attractiveness, first by the developer and second by the editors of *HOUSE & GARDEN*, who selected them from a large number of homes in real estate developments in every section of the country.

An interesting feature of some of these houses is the use of new materials and even new structural methods. On pages 20 and 21 we show two groups of very small homes which are built by methods which bring the long-heralded technic of prefabrication into new prominence. There seems to be every indication that the small-home buyer, especially, will continue to benefit increasingly by large-scale production methods in the building field.

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COVER BY ROBERT HARRER



# GLAMOUR OF THE OLD: COMFORT OF THE NEW



1

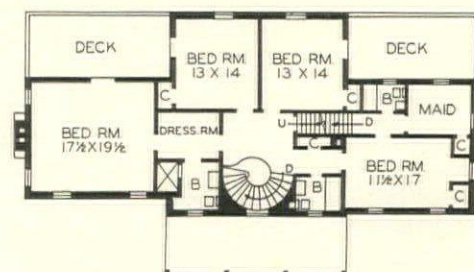
**Modern living controls design,** even in such traditional types as the Colonial style home shown here. The traditional Colonial plan was a comparatively simple affair in which the carriage house, the servant's quarters and even the kitchen were usually separate units. But modern living makes it necessary to bring into this plan such different elements as the garage, powder room, breakfast room and other concessions to modern comfort and contemporary housekeeping. These essential changes are fully understood by the leading developers, who have carefully studied the requirements of the modern American family. An excellent example is this home at Broadlawn Harbor, Great Neck, N. Y., owned by Mr. William F. Riecker. Cost figures are not available

## CONSTRUCTION DATA

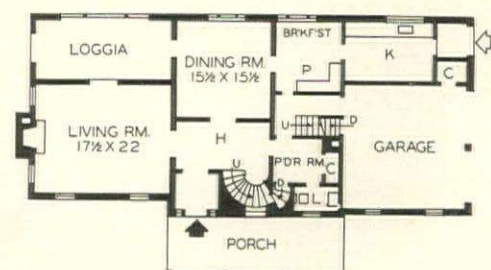
WALLS: Brick and wood  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Oil; Winter air conditioning

## COLOR SCHEME

WALLS: White  
ROOF: Black  
TRIM: White  
BLINDS: Blue green



SECOND FLOOR



FIRST FLOOR

SCALE IN FT. 0 5 10 15 20



# WHEN IS THE RIGHT TIME TO BUY?

The "conservative" buyer of real estate  
often takes the greatest risk

By ROY WENZLICK

FOR many years my conviction has been growing stronger that the so-called "conservative" investor takes the greatest risk. He never buys at or near the bottom, because he considers the market too speculative. Not until he has seen others less "conservative" than he invest and make money is he willing to run the risk of investing.

Those who buy early make a larger and safer profit. Many an individual who considered the stock market too speculative in 1933 will buy stocks at the present time, although their prices are very much higher now than they were then. The "rash" investor who bought in 1933 has made a very substantial and a very safe profit—safer by far than the man who buys at the present time.

## How the "conservative" loses

The life insurance companies were too "conservative" to make heavy loans on real estate from 1918 to 1921, when heavy loans from the long-view standpoint would have been justified. They made their maximum loans in 1928, when the market was already past the peak and on the verge of collapse. The large savings banks were too conservative to enter actively into the mortgage field in the period in which such activity would have been safe, and they entered heavily only during the latter part of the last boom. The "conservative" man never buys until he has received definite proof that he has lost possible profits by not having bought earlier. Unfortunately, it is quite frequently close to the end of the boom before he becomes convinced of his error, and he buys just in time to share in the general collapse.

That the "conservative" man takes the greatest risks is true in another sense today. Many of the types of investment considered conservative in the past now involve risks which the average gambler would hesitate to take. Annuities, the favorite method of the ultra-conservative to provide a certain income for his declining years, may fail entirely, as the purchasing power of their fixed payments in the future may be entirely too small to provide the security against want for which he made great sacrifices. Long-term bonds, government or others, and preferred stock, may have interest and principal reduced, not in dollars but in what those dollars will buy, until the return is too small in relation to present cost.

Mortgages, while relatively safe from foreclosure, may pay interest and principal in dollars so shrunken in value that the interest has really been a negative amount and the lender has paid the borrower for the privilege of lending him money. Even the hoarding of money, once the preferred method of the over-cautious miser, may give little adequate protection if prices start an inflationary spiral.

## Safe investments today

What investments then are safe at the present time? The answer is simple and short. There are no safe investments. Losses are possible, regardless of the amount of time and effort expended to safeguard interest and investment.

In my opinion, however, probability of loss is less in investments that in the past have been considered speculative than in those that the cautious have considered safe. What are these investments? Common stocks and real estate equities.

Common stocks, however, face a tax situation which, in spite of greatly increased business, will probably reduce the net earnings that can be applied to dividends. The new tax laws have only scratched the surface. They will be insufficient to do more than balance the ordinary budget of the government without the expenses of our 6-billion-dollar-a-year defense program. Inevitably, all taxes must be raised again and again, until most of the profit is out of business. This, I believe, accounts for the relatively low level at which good common stocks are now selling—in spite of the outlook for greatly increased production.

Since the government must sell its bonds in greater amounts in the future to finance its immense program, taxing the profits out of common stock will serve a double purpose. Only if common stocks are made unattractive will the government be able to sell the necessary number of bonds.

## Real estate vs. taxes

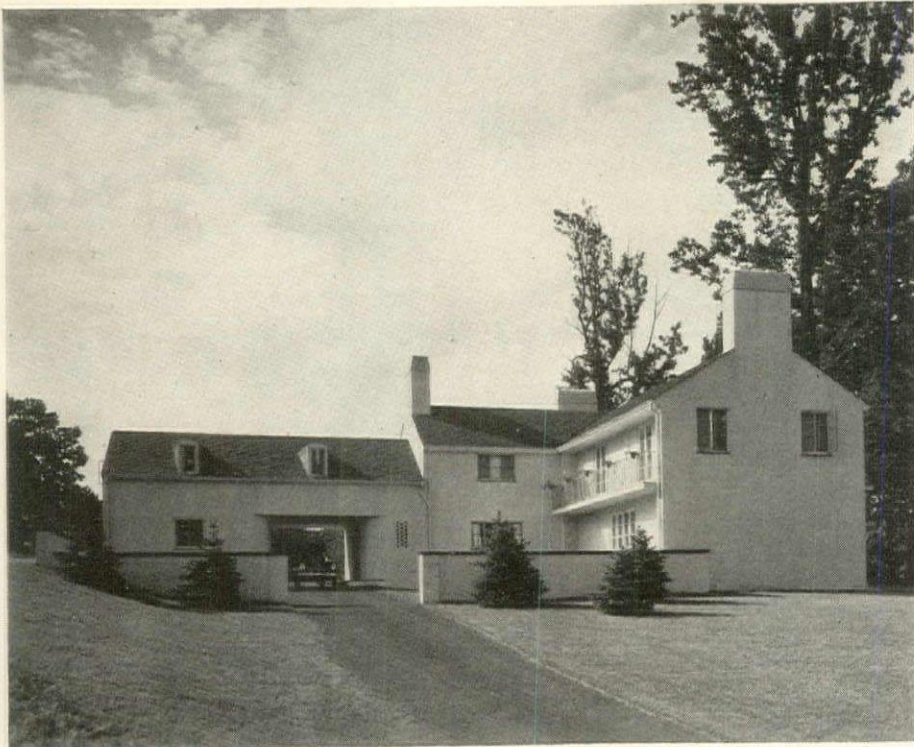
I have never claimed that real estate was the universal answer to the investor's problems. It is so heavily taxed at present that the HOLC, a property-owning agency of the government, is carrying on a newspaper campaign calling for a reduction of real estate taxes. Many pieces of commercial property have for many years had an income insufficient to meet their taxes and upkeep. Every city is over-subdivided, with enough vacant lots on many streets to house the entire population of the country. Another disadvantage to real estate investment is that in case of war rent control measures may be adopted in many of our larger cities.

But in spite of all of the foregoing, I still believe that for many people real estate offers the safest investment. I believe, for instance, that the purchase of a home by the family of moderate circumstances that can afford to pay down 20% of its cost is one of the safest hedges against inflation that these troubled times provide. A man with only \$500 can purchase a cottage worth \$2500, agreeing to pay the balance over a twenty-year period.

If building costs continue to advance during the next few years, as we think they will, it will soon cost much more to build the same house. In the last two months the cost has advanced more than \$100. If the replacement cost should go as high as \$3500, the man who has bought with his \$500 and his \$2000 mortgage has a house that could be duplicated for \$1500 and a \$2000 mortgage. Costs may not advance this far, or they may go much higher. In either case, the purchase has been better than any other type of investment on today's market. I also believe that the ownership of a good farm by a good farmer is a fairly safe hedge against inflation. However, in this case I do not think it wise to have as slim an equity as it is possible to have on a residential property.

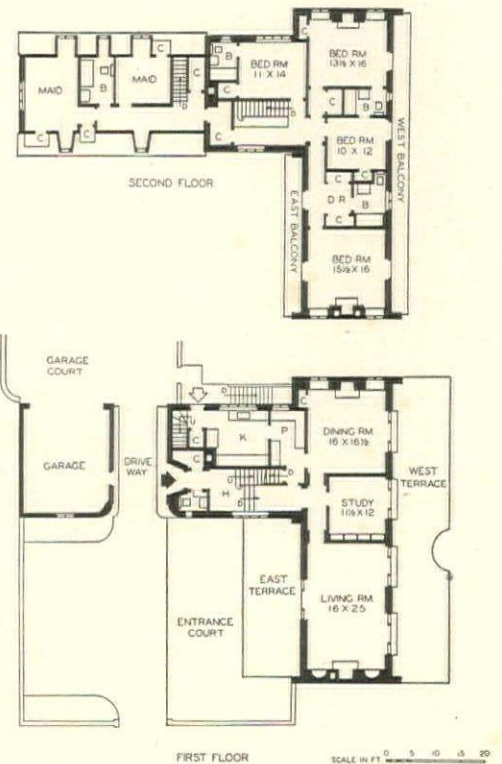


# VARIATIONS OF THE SOUTHERN TRADITION



2

**Modern in spirit** but still recognizably harmonious with the Georgian architecture of Maryland is the home of Dr. Benjamin M. Baker, Jr., in Hurstleigh, near Baltimore. A notable feature is the consistent use of large window areas. Designed by Palmer & Lamdin, architects, this home was completed in October 1939; cost \$30,000



## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Metal casement  
HEATING: Oil; Winter air conditioning

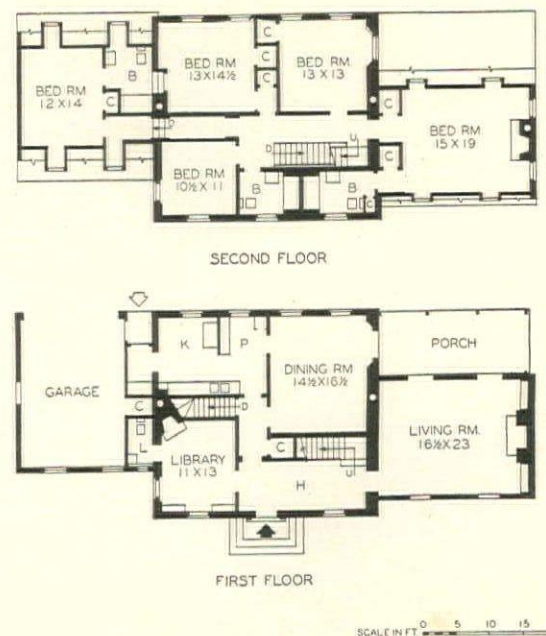
## COLOR SCHEME

WALLS: Warm gray  
ROOF: Slate  
TRIM: White  
BLINDS: None



3

**A faithful reproduction** of the early architecture of Delaware, Maryland and Virginia is found in the Baltimore residence of Dr. W. H. Woody at Homeland. The location of the library near the front door allows the owner to see patients with little inconvenience to the household. Designed by Edward H. Glidden, Jr.; cost \$27,000



## CONSTRUCTION DATA

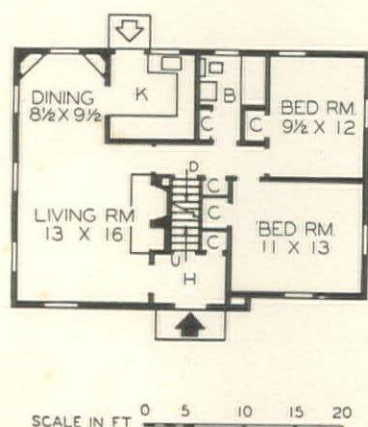
WALLS: Brick and clapboard  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Asbestos shingles  
WINDOWS: Wood, double hung  
HEATING: Oil; vapor vacuum

## COLOR SCHEME

WALLS: Brick red and white  
ROOF: Variegated  
TRIM: Warm gray  
BLINDS: Dark green



# NEAT LITTLE COLONIALS IN CLEVELAND, OHIO

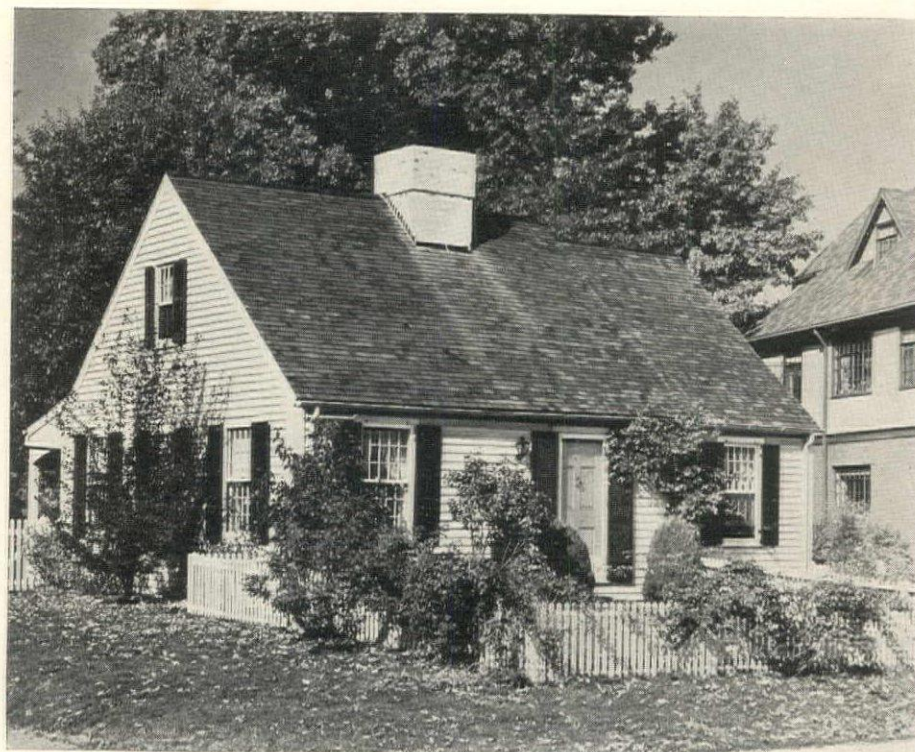


## CONSTRUCTION DATA

WALLS: Wood siding  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Wood shingle  
WINDOWS: Wood double hung  
HEATING: Gas

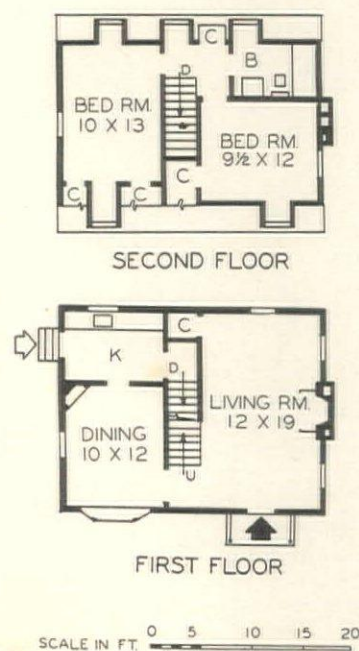
## COLOR SCHEME

WALLS: White  
ROOF: Natural  
TRIM: White  
BLINDS: Green



4

**Planned for expansion:** This well-designed, diminutive house affords opportunity for later enlarging with a minimum of construction. Stairs lead to an attic with ample space for two additional rooms. A door in the dining end of the living room opens on a terrace in the rear. Completed in 1939, this home cost about \$6,500



## CONSTRUCTION DATA

WALLS: Wood siding  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Wood shingles  
WINDOWS: Wood double hung  
HEATING: Gas

## COLOR SCHEME

WALLS: White  
ROOF: Weathered  
TRIM: White  
BLINDS: None

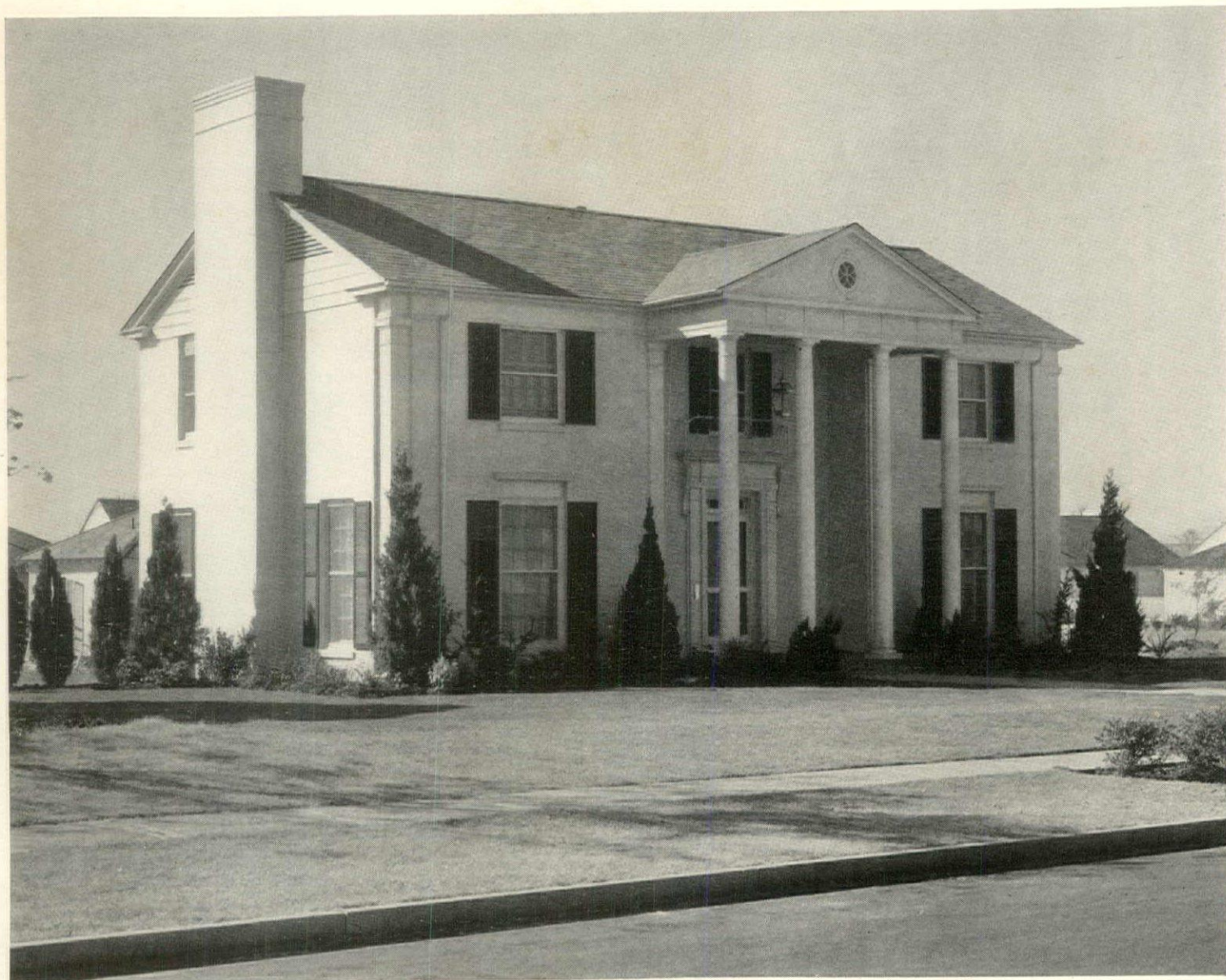


5

**Much usable space** is contained in this little cottage, only twenty-seven feet in its longest dimension. In both of these homes, designed by Robert Critchell, excellent use has been made of authentic Colonial detail to lend distinctive charm without increasing the cost. Completed in 1939; cost approximately \$6,500



# GEORGIAN MODIFIED FOR THE SOUTHWEST



6

**Tall windows and tall columns**, foundations of the charm that is Georgian, are retained with glamour unimpaired in a semi-tropical climate. But at the rear this formal symmetry is broken down; the center of the house is opened out for a screened porch. And on the second floor we find a great opening of three grouped windows in each bedroom, catching every available breeze.

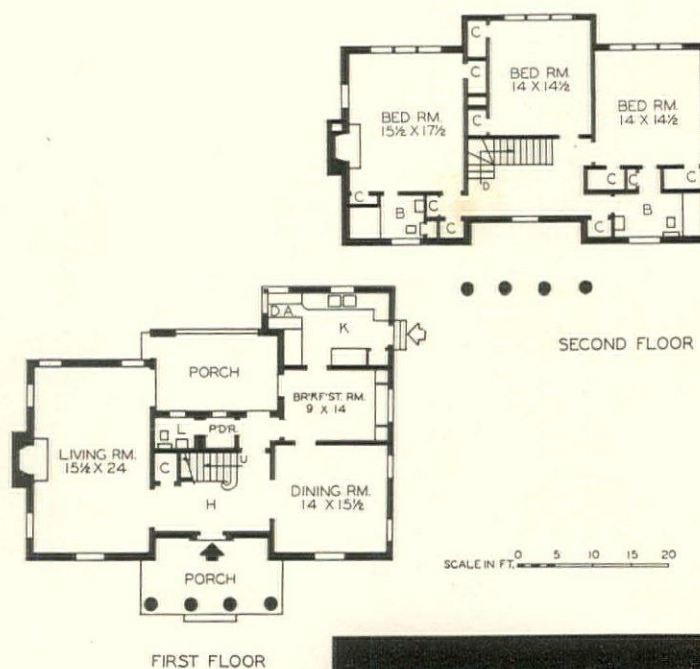
Another modification of tradition is the careful attic ventilation visible in the wide band of louvers on the end gable. Owner: Dr. George King Wassell. Architect: Harwood K. Smith. The house is at Highland Park West, a development by Flippen-Prather Realty Co. at Dallas, Tex. House and garage cost \$12,625, contain 2953 sq. ft.

## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

## COLOR SCHEME

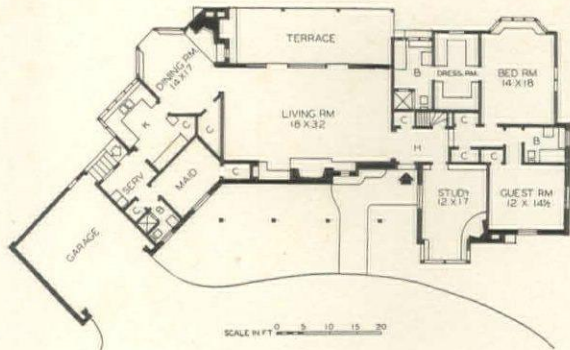
WALLS: Off white  
ROOF: Gray  
TRIM: White  
BLINDS: Bottle green



275 ways to improve your home—  
Don't miss the fully illustrated  
section on remodeling in March



# EAST AND WEST MEET IN CALIFORNIA



## CONSTRUCTION DATA

WALLS: Board and batt  
INSULATION: Walls and roof  
ROOF: Wood shakes  
WINDOWS: Wood casement  
HEATING: Gas

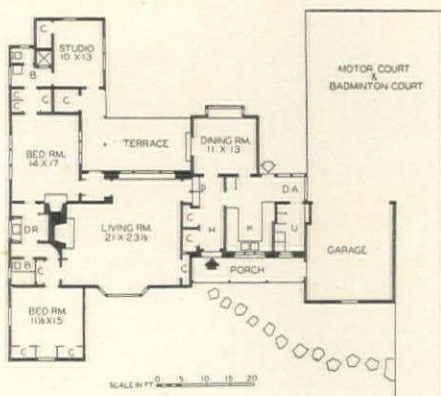
## COLOR SCHEME

WALLS: White  
ROOF: Natural  
TRIM: White  
BLINDS: Yellow



7

The sprawling, comfortable plan of the typical California ranch house has been adapted for the home of Mr. and Mrs. George P. Arthur at Bel-Air Estates, Calif. The appropriateness, no less than the comfort of this design, is hard to improve upon. Cost about \$18,000

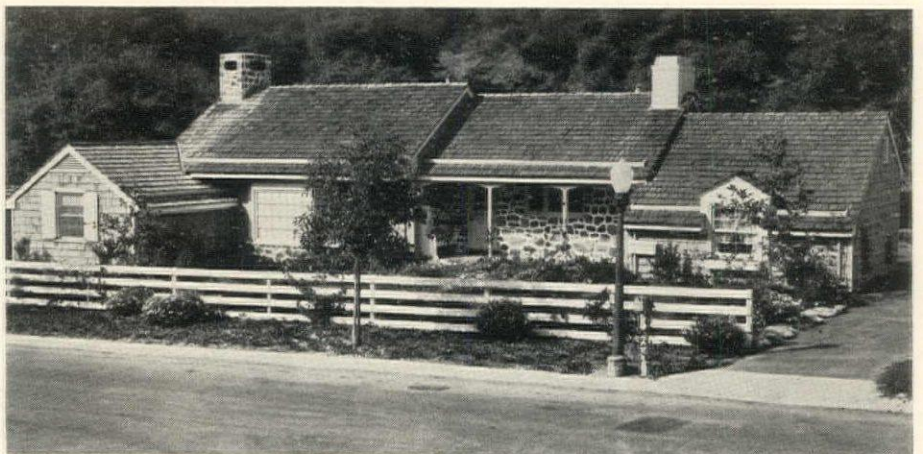


## CONSTRUCTION DATA

WALLS: Stone and wood shakes  
INSULATION: Attic floor  
ROOF: Wood shakes  
WINDOWS: Wood, double hung  
HEATING: Gas, forced warm air

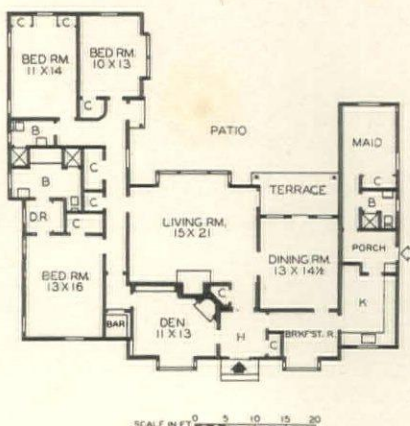
## COLOR SCHEME

WALLS: Gray  
ROOF: Natural  
TRIM: White  
BLINDS: White



8

A blend of styles is the home of Mr. Stephen A. Stepanian also in Bel-Air Estates. Cape Cod inspiration has been mixed with details from the Pennsylvania farmhouses and superimposed on a typical California plan. Designed by the owner, cost about \$12,000



## CONSTRUCTION DATA

WALLS: Wood and plaster  
INSULATION: None  
ROOF: Wood shakes  
WINDOWS: Wood, double hung  
HEATING: Gas

## COLOR SCHEME

WALLS: Yellow  
ROOF: Natural  
TRIM: White  
BLINDS: White



9

Inspired by Williamsburg, the home of Mr. and Mrs. R. G. F. Byington at Bel-Air, Calif. shows the vitality and charm of this famous American type. In the rear of the house an exterior stair leads to an attic playroom. Architect W. G. Lutz; cost \$9,300



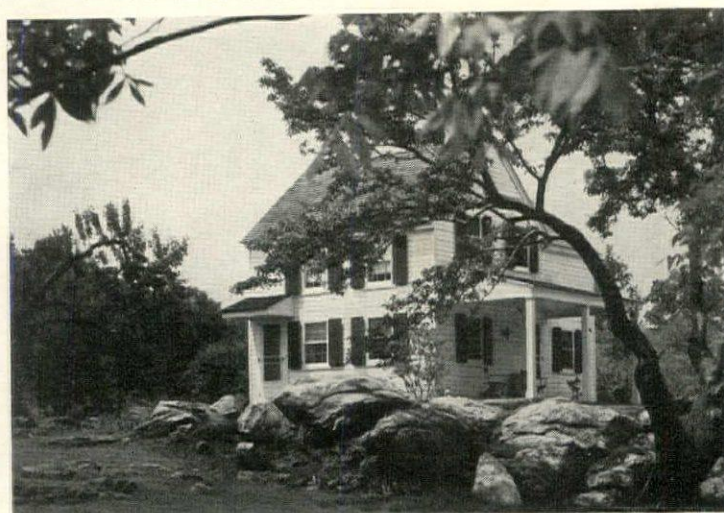
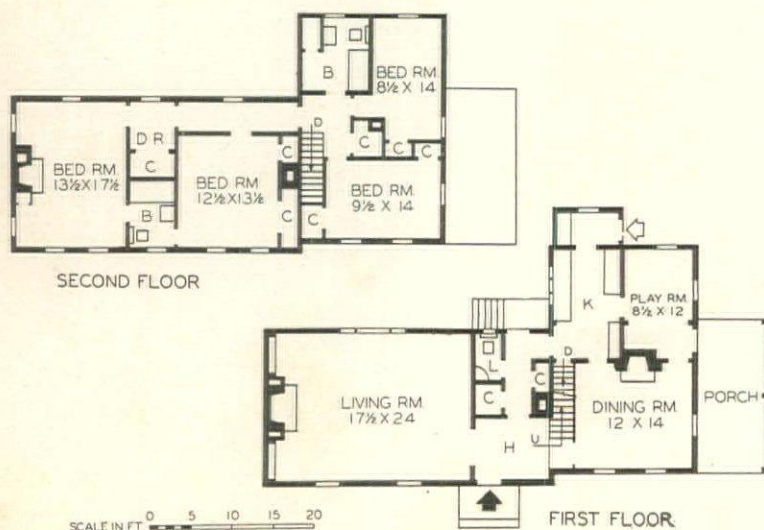
# A 1790 COTTAGE GROWS IMPRESSIVELY



MR. HILL'S RESIDENCE AT YALE FARMS, N. Y., SHOWING THE HOUSE AFTER REMODELING

10

**Remodeling a farmhouse** in this case involved building an addition larger than the original structure. The owner, Mr. John A. Hill, found the site of his cottage at Yale Farms so attractive that he engaged Benson Eschenbach, architect, to enlarge it as shown for year-round occupancy. The cost of remodeling was approximately \$7,000



THE ORIGINAL BUILDING WAS A TYPICAL EARLY AMERICAN FARMHOUSE

## CONSTRUCTION DATA

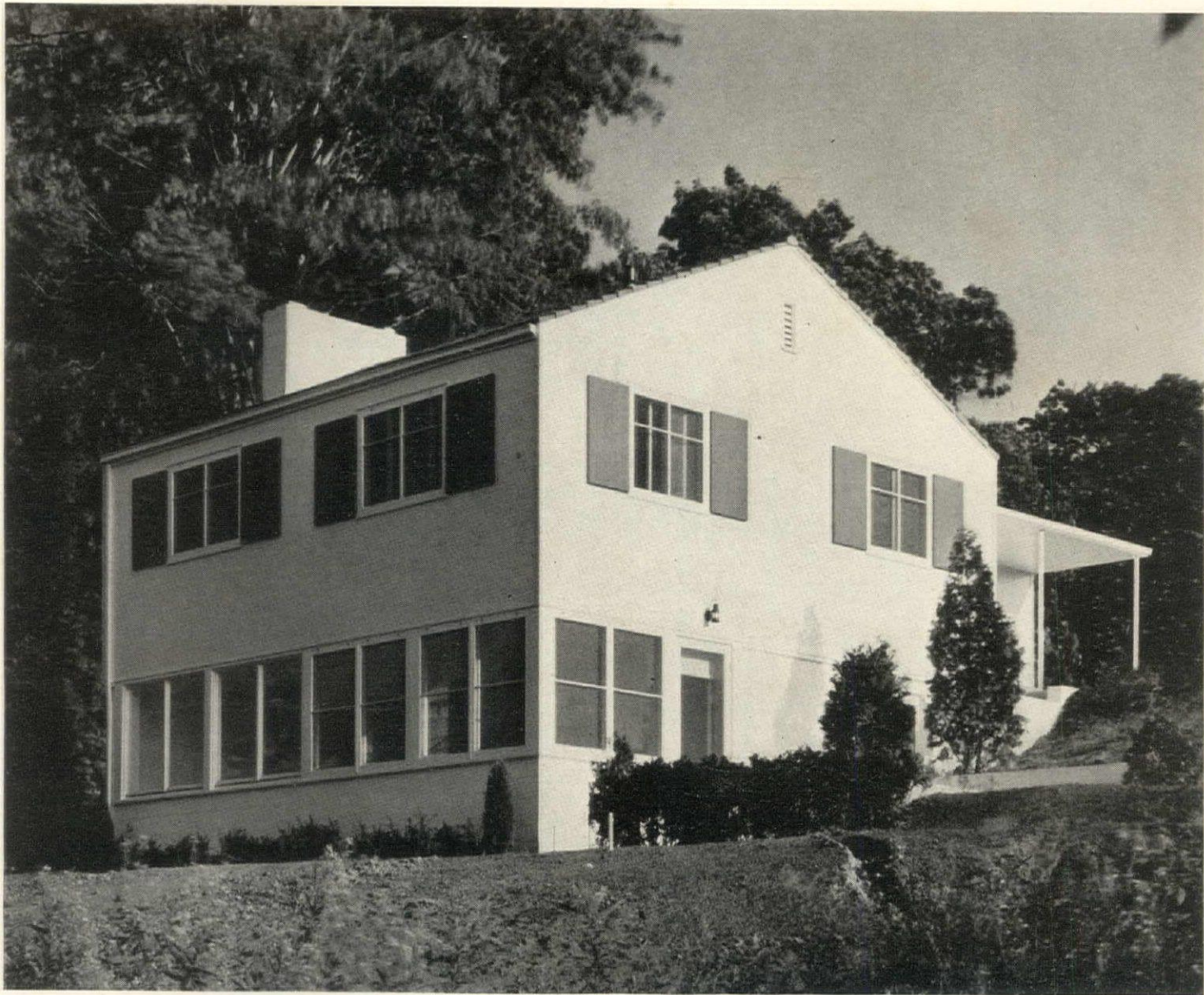
WALLS: Wood siding  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Wood shingles  
 WINDOWS: Wood double hung  
 HEATING: Oil

## COLOR SCHEME

WALLS: White  
 ROOF: Brown  
 TRIM: White  
 BLINDS: Green



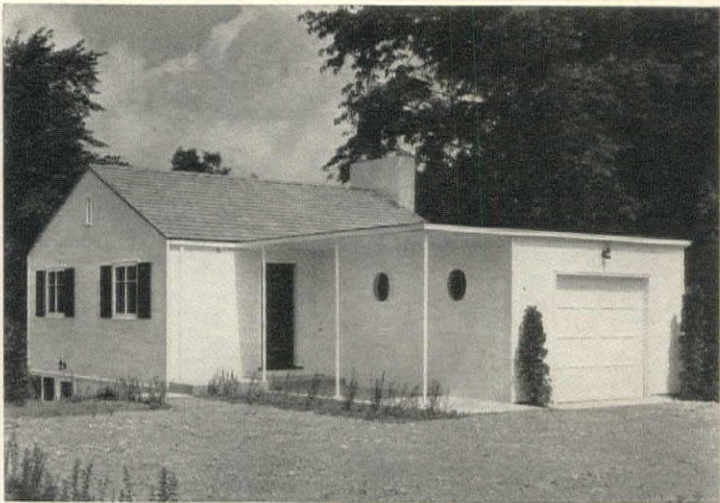
# A HILLSIDE SITE OVERLOOKING LAKE ERIE



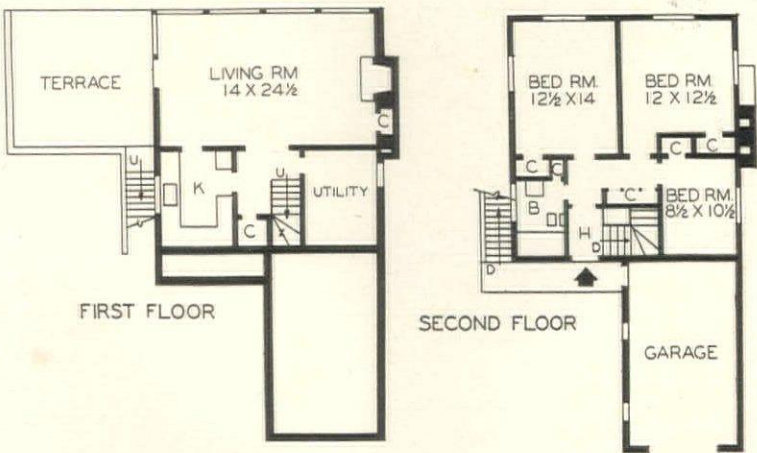
A FINE VIEW SUGGESTED THE WIDE WINDOWS

11

You enter on the second floor of the home of Mr. Jay E. Latimer, Jr. and go downstairs to the big living room with its wall of windows overlooking a lagoon. Architect Albert W. Harris has given a slightly nautical flavor to this house in Mentor Harbor near Cleveland, because the community's interest is sailing. Cost, \$8,000



GARAGE AND ENTRANCE ARE AT UPPER LEVEL



SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

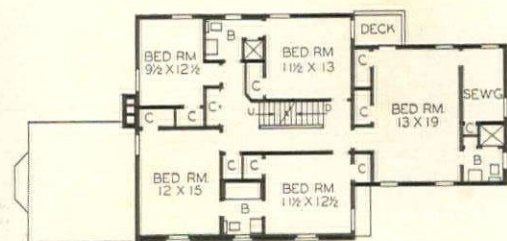
WALLS: Precast stone and wood  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Shingled tile  
WINDOWS: Wood, sliding sash  
HEATING: Oil, Winter air conditioning

## COLOR SCHEME

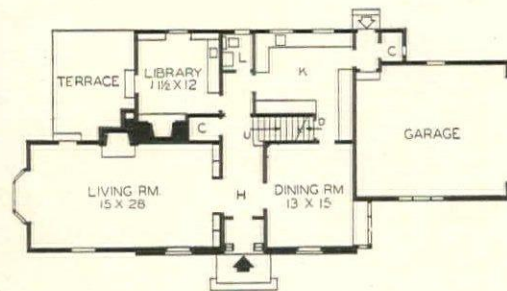
WALLS: White  
ROOF: Red  
TRIM: White  
BLINDS: Blue



## SIMILAR IN SIZE: DIFFERENT IN PLAN



SECOND FLOOR



FIRST FLOOR

SCALE IN FT. 0 5 10 15 20

12

**Soundproofing between rooms** is effectively provided by the clever placing of fireplaces, stairs, closets, etc., as buffers between the various areas. Note also the ingenious location of the chimney to provide fireplaces in both living room and library. This residence is in Short Hills, N. J. Marcel Villanueva, architect; cost \$21,000

### CONSTRUCTION DATA

WALLS: Stone and shingle  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Gas

### COLOR SCHEME

WALLS: Natural and white  
ROOF: Black  
TRIM: White  
BLINDS: Green



SECOND FLOOR



FIRST FLOOR

SCALE IN FT. 0 5 10 15 20

13

**Bay windows add size** to the library and living room of the residence of Mr. Donald R. D'Aprix at Cross Gates, Madison, N. J. As in the plan above, note the successful use of sound barriers between most of the rooms. Designed by Marcel Villanueva and completed in April, 1940, this house was built for about \$18,500

### CONSTRUCTION DATA

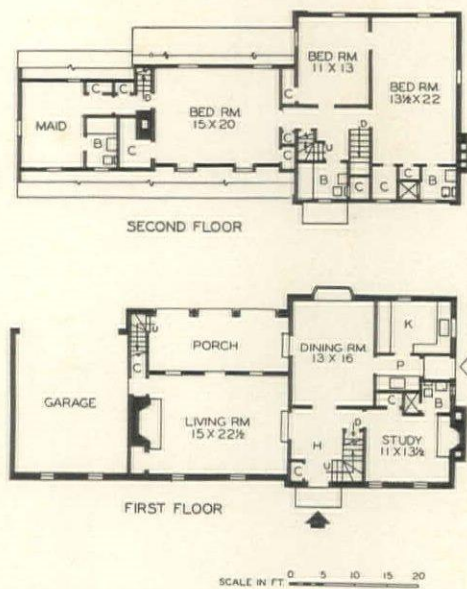
WALLS: Wood shingle  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Gas

### COLOR SCHEME

WALLS: White  
ROOF: Black  
TRIM: White  
BLINDS: Blue



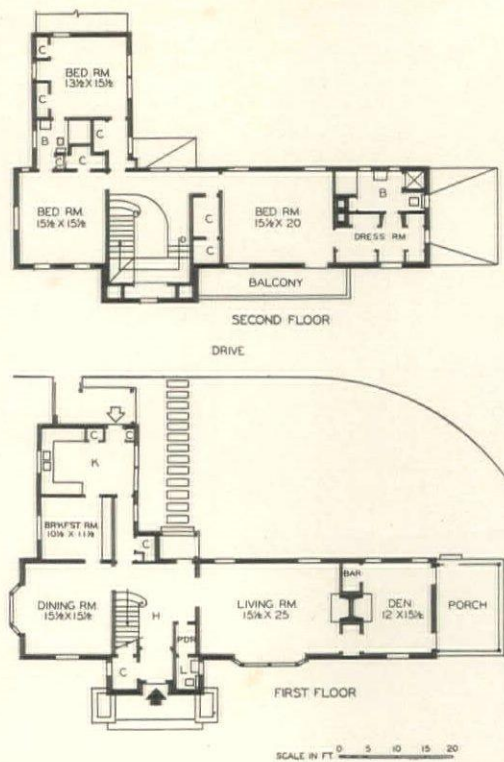
# A COLONIAL VARIATION IN MARYLAND AND TEXAS



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and wood	WALLS: Stone and white
INSULATION: Walls and 2nd fl. ceilings	ROOF: Black
ROOF: Slate	TRIM: White
WINDOWS: Wood, double hung	BLINDS: Blue
HEATING: Oil	



**14** New England rambling farmhouses serve as the inspiration for the home of Mr. George F. Seitz in Kenwood, Chevy Chase, Maryland. Stone was used for the walls instead of the more traditional wood but architect V. T. H. Bien was careful to maintain the spirit of informality. The house cost approximately \$18,000



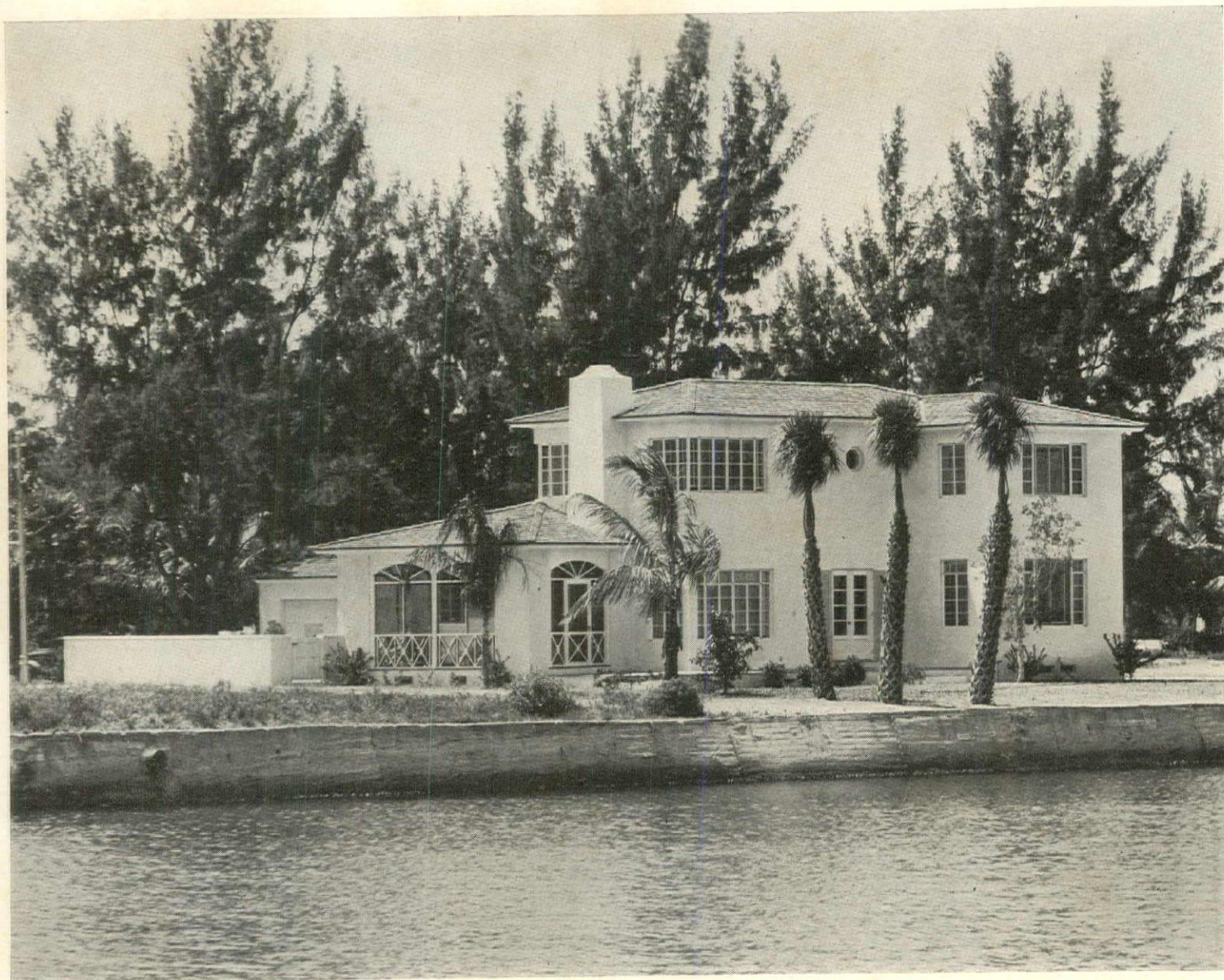
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick	WALLS: Off white
INSULATION: Walls and attic floor	ROOF: Green
ROOF: Shingle tile	TRIM: Off white
WINDOWS: Wood, double hung	BLINDS: Bottle green
HEATING: Gas	



**15** An unusual stair hall with entrances from either side of the house is the central feature of this well-planned home. The property of Mr. William E. McFarland, it is situated in Dallas, Texas, and follows the California adaptation of formal Colonial design. Completed late in 1939, the house cost approximately \$21,000



# A WINTER HOME IN ST. PETERSBURG



16

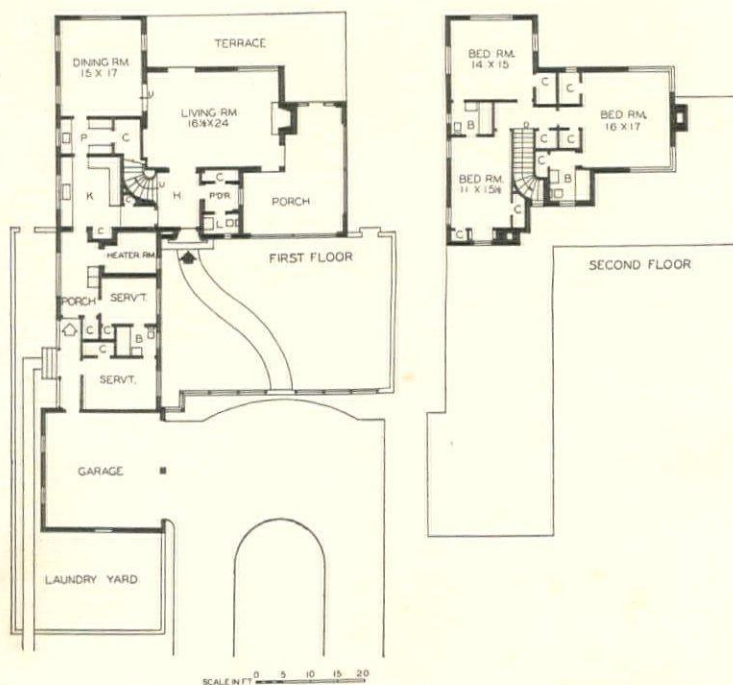
No historical style is reflected in the design of the St. Petersburg home of Mr. and Mrs. Dudley H. Miller. Rather the architect, Russell T. Pancoast, has succeeded in embodying in his design the various features which have proved their practicality and adaptability in the sub-tropical Florida climate. This approach has tended to develop a distinct Florida type of design which is as becoming to the attractive setting as it is comfortable to live in. Important features of the design are the large window areas, the spacious terrace and screened porch, and the careful provision for thorough cross-ventilation throughout the house. Built by the Berry Busbee Organization, the house cost approximately \$25,000, including landscaping but excluding cost of the lot

## CONSTRUCTION DATA

WALLS: Concrete block  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Tile  
WINDOWS: Steel casement  
HEATING: Oil; Winter air conditioning

## COLOR SCHEME

WALLS: Coral  
ROOF: Salmon  
TRIM: Cream  
BLINDS: Aquamarine





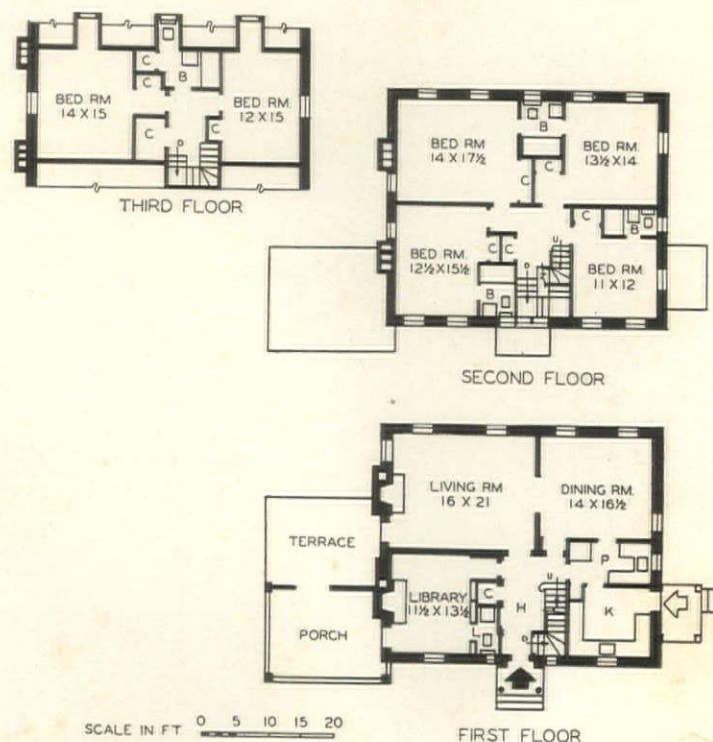
# A WASHINGTON HOME BLENDS NORTH AND SOUTH



17

Solid masonry walls of quarried stone, reminiscent of the rugged and enduring homes of Pennsylvania, give character to the Spring Valley residence of Mr. Walter M. Johnson. The details of the entrance porch and in fact the composition of the plan itself reflect something of the Georgian houses of the South.

Interesting features of this house are the comfortable library which is deliberately separated from other rooms for the sake of privacy; direct access to the front entrance from the service area; the comfortable bedrooms on the third floor (these receive light from dormers in the roof at the rear). Built by W. C. and A. N. Miller to designs by Gordon E. MacNeil, the house cost approximately \$26,000.



## CONSTRUCTION DATA

WALLS: Stone  
INSULATION: Roof and walls  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

## COLOR SCHEME

WALLS: Natural  
ROOF: Variegated  
TRIM: White  
BLINDS: Blue



# FINANCING YOUR HOME

What does it cost to run a house? Here are some rules of thumb to guide the home buyer

By C. ELLIOTT SMITH

THERE are several fundamental principles which have to do primarily with the financial aspects of home ownership. Although many of these general rules have been stated, from time to time, by authorities on the financial soundness of home ownership, seldom has there been an attempt to present all of the principles of home ownership at one time. Therefore the occasion for this attempt.

## Some fundamental principles

One of the basic rules of home ownership, which incidentally applies also to the renting of a home, is that *The cost of housing should not consume a disproportionately large amount of the family income.* If the cost of housing does consume too large a share of the family income the result is that less is available for other essential items in the budget such as for food, clothing, medical care, recreation, culture and education. The percentage of income which should be consumed for housing should not exceed 20 to 25% of the total. A typical budget for the average middle-class family in the \$3,000 to \$5,000 income class is as follows:

Housing .....	25%
Home operation .....	15
Food .....	20
Clothing .....	15
Recreation and health .....	15
Savings .....	10
Total .....	100%

Many persons who change from a house renter to that of being a home owner find that although the payments to the mortgagee may include taxes, interest on the mortgage, amortization of the mortgage and insurance, they do not include depreciation, maintenance, repair, and replacement costs. Also the home owner quite frequently finds that home operating expenses have increased, particularly for such items as furnishings, equipment and repairs to furnishings and equipment. There is also a tendency for the home owner to increase items in the personal expense and entertainment group because of the inclination to show off the newly acquired home.

## Amortization as a saving

It has been advocated by some authorities that the amortization of mortgage payments should be treated in the budget as a saving and not as an expense. In most cases the mortgage is being reduced at about the rate at which the house is depreciating and therefore unless depreciation is considered as a definite part of the housing cost the payments on mortgage principle may be included as a part of the housing expense.

One of the often overlooked advantages of home ownership which does not accrue to the house renter is that the home owner can deduct on income tax returns interest on the mortgage and real estate taxes. Since rents are usu-

ally high enough to include amounts necessary for taxes and interest and since renters can not deduct rent or any part thereof on income tax returns, the renter is at a distinct disadvantage in this respect.

It is a true statement that home ownership tends to reduce the housing cost to a non-profit basis and does afford stability in the annual cost of housing, both of which are advantages providing the level of cost is relatively not too high.

## Check-list for the home buyer

Some miscellaneous factors which have a bearing on the problem of attaining safe home ownership may be expressed in the following questions:

1. What is the present and prospective family income?
2. Is the present home to be a permanent or a temporary one?
3. Is the employment of the home buyer such that he may be forced to move which may result in the necessity of selling or renting the home on short notice and perhaps at a sacrifice?
4. Is the ratio of rents to housing cost in the case of the owner-occupied home in favor of home ownership?
5. Is the home owner willing and able to do some of the maintenance and repair work on the home?
6. What is the trend of rents?
7. What is the trend of construction costs?

Another fundamental principle of home ownership is that, before the family attempts to buy a home, unless employment is very steady and unless the family has undertaken a housing burden well within its income, at least 20% of the cost of the home should have been saved and should be available in cash. This is a safe rule to follow, even though only 10% is to be paid down on the house, because of certain expenses which are bound to arise when moving into a new home. There are moving costs, new drapes and furnishings to buy, furniture to buy, and new equipment to buy, all of which seem absolutely essential at the time of moving into the new home.

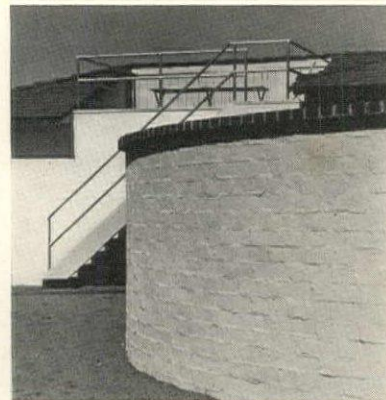
## Home buying furnishes worthwhile incentives

An attempt to buy and pay for a home furnishes an incentive which has started many persons on the road to financial independence. Home buying has developed the habit of thrift. It has encouraged systematic saving. It helps to establish a credit rating for the owner in his community. Home buying tends to knit the family more closely together by giving it the incentive to make sacrifices in order to pay for and keep the home. Home ownership gives a feeling of security and pride which have a beneficial moral and psychological effect upon the owner and his family. (Continued on page 37)

How well do you know your styles?  
See our dictionary of American  
Colonial design in the next issue



# VACATION HOME IN THE CALIFORNIA HILLS



STAIRS TO A SHELTERED SUN-DECK



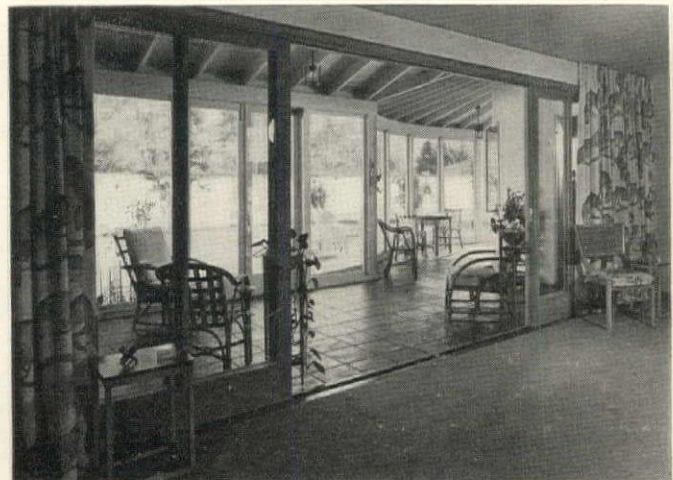
AN INCONSPICUOUS BAR IN THE DINING ROOM

18

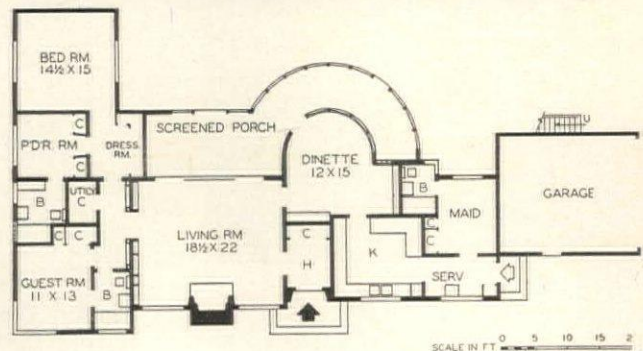
**Built for entertaining**, this Palm Springs home has a hospitable spaciousness created by effective use of large glass areas—broad windows look toward mountain vistas, sliding glass doors connect living sections within. Designed for Mr. and Mrs. A. Rosenfield by architect Paul Laszlo; cost about \$12,900



A HIGH WALL COMPLETELY ENCLOSES THE GRASS TERRACE



THE SCREENED PORCH FOLLOWS THE CONTOURS OF THE HOUSE



## CONSTRUCTION DATA

WALLS: Stucco  
INSULATION: Ceiling  
ROOF: Shingle tile  
WINDOWS: Steel casement  
HEATING: Gas; forced warm air

## COLOR SCHEME

WALLS: Grey-white  
ROOF: Blue  
TRIM: Dark grey  
BLINDS: None



# PREFABRICATION DEVELOPMENT

On these two pages a group of prefabricated houses in Princeton, N. J., captures the charm of a Colonial village

PRINCETON's biggest industry is its University, among whose personnel are many young married couples with only moderate incomes but accustomed by their upbringing to fine surroundings. In this Snowden Lane development Edmund D. Cook, realtor, Lewis C. Bowers & Sons, builders, and Luis Lenker, landscape architect, have combined their talents to supply this housing need.

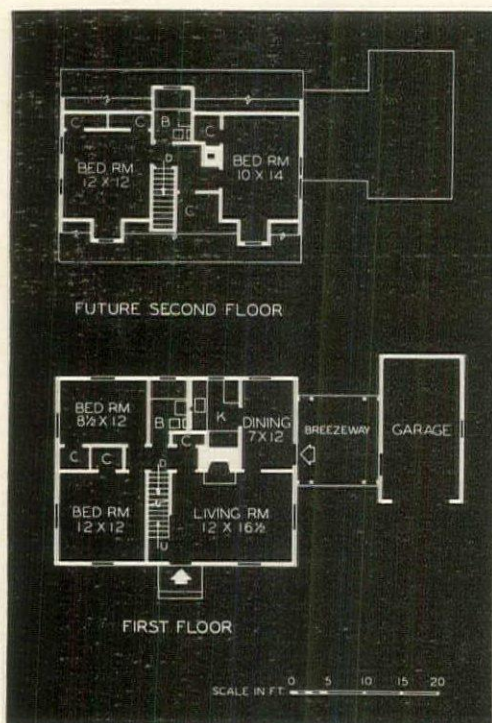
In attempting to find ways in which to reduce building cost without any sacrifice of quality, Ray Bowers, the builder, was impressed by the possibilities of the prefabricated houses made by American Houses, Inc. Robert McLaughlin, the company's designer and chairman, had almost ten years of prefabrication experience behind him, had learnt to make his houses less and less prefabricated

in structure, more and more traditional in appearance. But all the framing members of these houses are pre-cut, their walls are panels assembled in the factory.

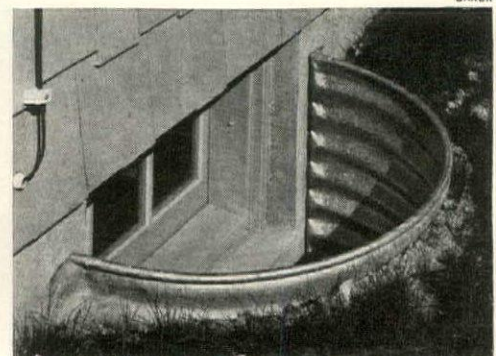
Each house is packaged at the factory and shipped on a single truck to the site, where it is erected by the local builder. The walls are given an external covering of clapboard, shingle, or veneered with stone or brick. Thus the same plan may be given a wide variety of exteriors.

Each of the plans on these two pages is very well considered, for maximum utilization of space. The economies of prefabrication allow for a price range which starts at \$5,500 including a 75 x 100 ft. lot. And the use of an unfinished second story allows for economical expansion later.

19



BRICK PAVING FOR THE FRONT STEP



AREAWAY NEATLY WALLED WITH CORRUGATED IRON



THE FINISHED HOUSE SHOWS NO TRACE OF ITS PREFABRICATED ORIGIN

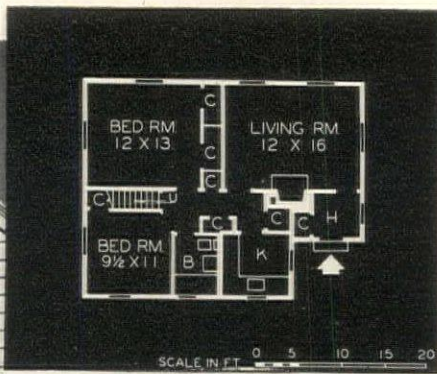
## CONSTRUCTION DATA

WALLS: Wood shingle  
INSULATION: Walls and roof  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

## COLOR SCHEME

WALLS: Gray  
ROOF: Natural  
TRIM: White  
BLINDS: Royal red





#### CONSTRUCTION DATA

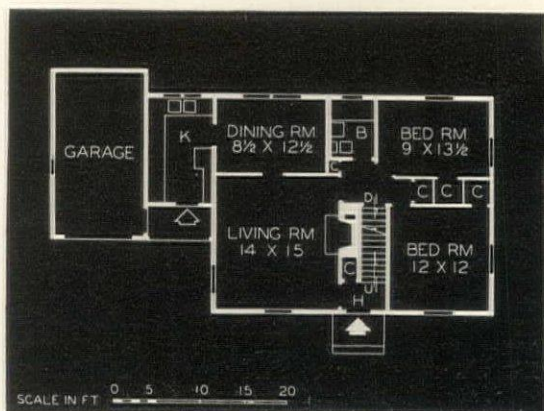
WALLS: Clapboard  
INSULATION: Walls and roof  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

#### COLOR SCHEME

WALLS: Cream  
ROOF: Natural  
TRIM: Cream  
BLINDS: Green-black

20

HOUSE AND DETACHED GARAGE HERE SET ASKEW, LATTER AT STREET LEVEL



#### CONSTRUCTION DATA

WALLS: Clapboard  
INSULATION: Walls and ceilings  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

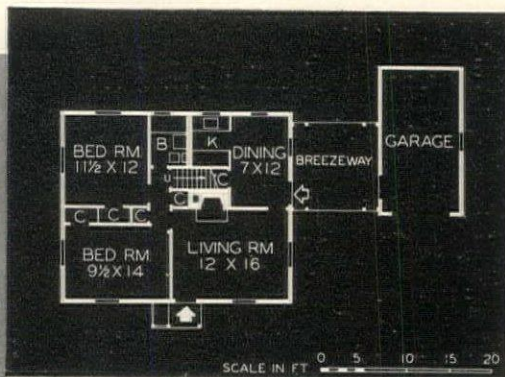
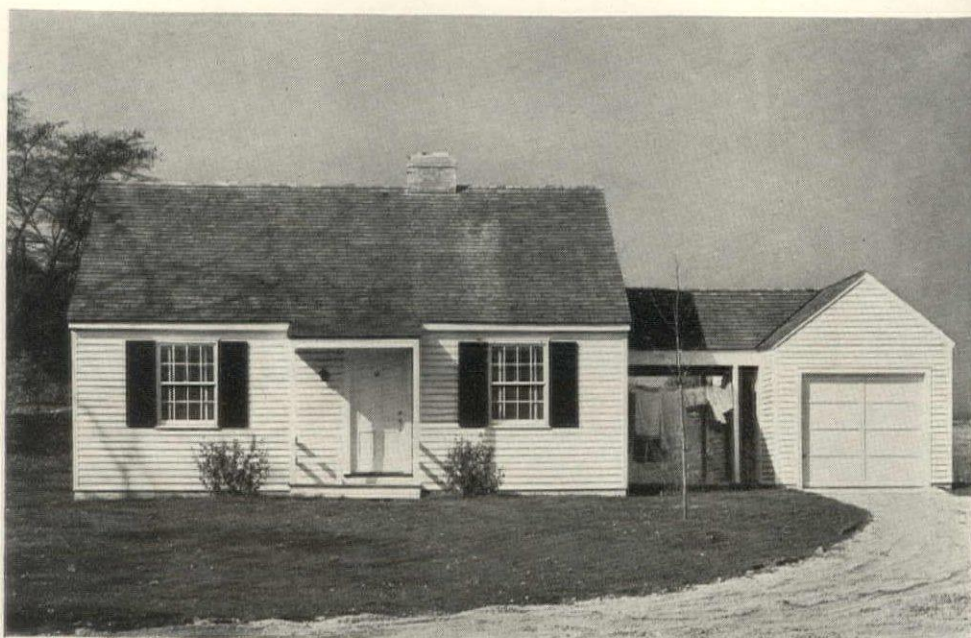
#### COLOR SCHEME

WALLS: White  
ROOF: Natural  
TRIM: White  
BLINDS: Blue-green

21



SPACE FOR TWO BEDROOMS AND BATH ON THE UNFINISHED SECOND FLOOR



#### CONSTRUCTION DATA

WALLS: Clapboard  
INSULATION: Walls and roof  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

#### COLOR SCHEME

WALLS: White  
ROOF: Natural  
TRIM: White  
BLINDS: Grass green

22

EVERY ESSENTIAL FOR COMFORTABLE LIVING IS INCLUDED IN THIS DESIGN

Modified prefabrication is used  
in these homes at Princeton, N. J.



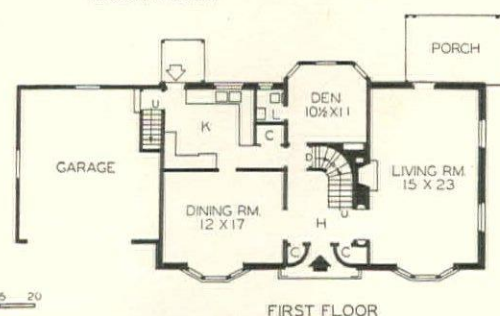
# COLONIAL, SOUTHERN INFLUENCE; KALAMAZOO, MICH.



23

Unusually large windows distinguish the Rolling Hills home of Mr. and Mrs. Roland R. Ware. Their desire for plenty of light was accompanied by a need for ample wall space; the plan is evidence of the success of builder Harry A. Hurni. Among the other features are a graceful winding stairway, a study in knotty pine, and a tiled downstairs powder room. The kitchen, too, is notable for its convenient cupboards and work surfaces.

The site, facing on two streets, dictated that the house should be attractive from four sides. Colonial was the style chosen, with Southern ironwork on the entrance porch. Carol Lawrence, landscape architect; Wynne Krum, decorator. Completed June, 1940; cost approximately \$18,000



SCALE IN FT 0 5 10 15 20

## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Oil; Winter air conditioning

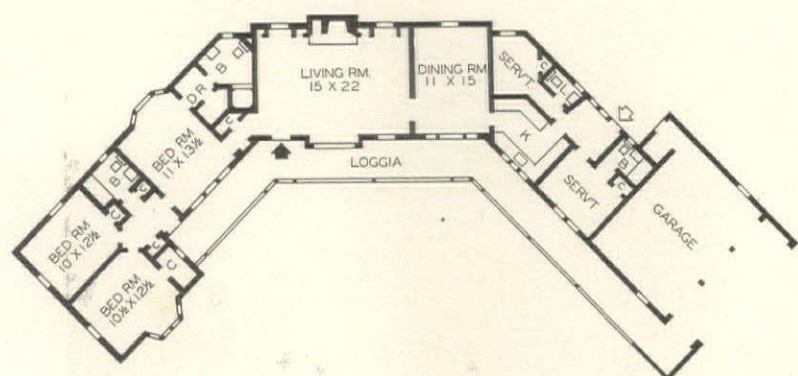
## COLOR SCHEME

WALLS: Red  
ROOF: Cedar  
TRIM: White  
BLINDS: White

Remodeling from the ground up—  
Be sure to read the special section  
of our March Double Number



# INSPIRED BY EARLY CALIFORNIA RANCHES



SCALE IN FT 0 5 10 15 20

24

The garden is protected from hard ocean breezes by the curving plan of this low rambling house. The loggia serves to connect all parts of the house and the garage, making extensive interior hallways unnecessary. The scheme follows the accepted pattern, having the living and dining room flanked by the master bedrooms on one side and the service area on the other. This informal California type is especially attractive in that its low mass fits unobtrusively into the landscape and does not dwarf the nearby planting, as most two-story homes would.

The property of C. K. Whittaker, this home is located at Rancho Sante Fé, California, and cost approximately \$17,500 to build. Francis A. Runcy was the architect.

## CONSTRUCTION DATA

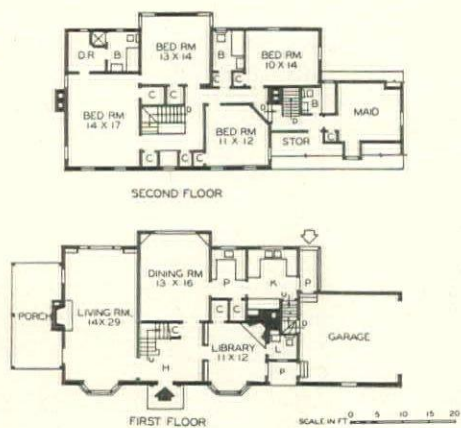
WALLS: Stucco on frame  
INSULATION: None  
ROOF: Composition  
WINDOWS: Wood, double hung  
HEATING: Electric space heaters

## COLOR SCHEME

WALLS: Light buff  
ROOF: Black  
TRIM: Light blue  
BLINDS: Light blue



# COLONIAL TRADITION IN LONG ISLAND, N. Y.



## CONSTRUCTION DATA

WALLS: Stone wood shingle  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood double hung  
HEATING: Gas; Winter air conditioning

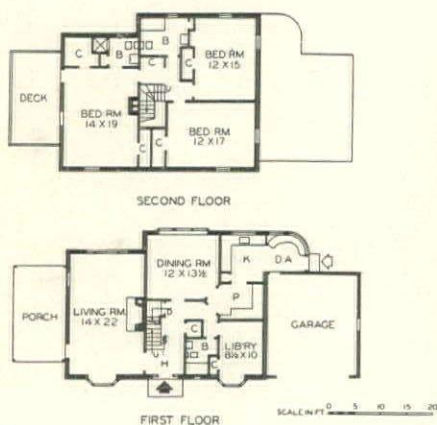
## COLOR SCHEME

WALLS: Natural stone and white  
ROOF: Black  
TRIM: White  
BLINDS: Dark gray



25

**Local Colonial tradition**, as it is ideally applied, is well demonstrated by the three homes, on Lake Success, illustrated on this page. This house was completed in September 1940 and sold with the property on which it stands for approximately \$18,700



## CONSTRUCTION DATA

WALLS: Wood shingle  
INSULATION: Walls and 2nd fl. ceiling  
ROOF: Slate  
WINDOWS: Wood double hung  
HEATING: Oil; Winter air conditioning

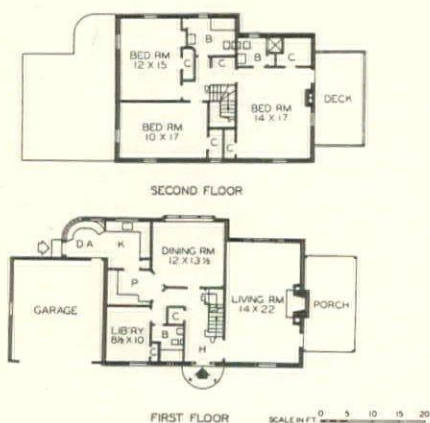
## COLOR SCHEME

WALLS: Natural shingles  
ROOF: Black  
TRIM: White  
BLINDS: Blue



26

**An overhanging second floor** yields valuable additional floor space for the bedrooms of this house. This traditional detail also provides shelter for the front entrance. The plan affords very complete accommodations for its size. Cost with land \$14,000



## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Walls and 2nd fl. ceiling  
ROOF: Slate  
WINDOWS: Wood double hung  
HEATING: Oil; Winter air conditioning

## COLOR SCHEME

WALLS: Light gray  
ROOF: Black  
TRIM: White  
BLINDS: Dark gray



27

**The same plan as No. 26**, with certain skillful adaptations, was utilized for the house above, with quite different exterior effect. All of these houses were designed by Porter O. Daniel and built by Newell and Daniel. The house above cost about \$14,500



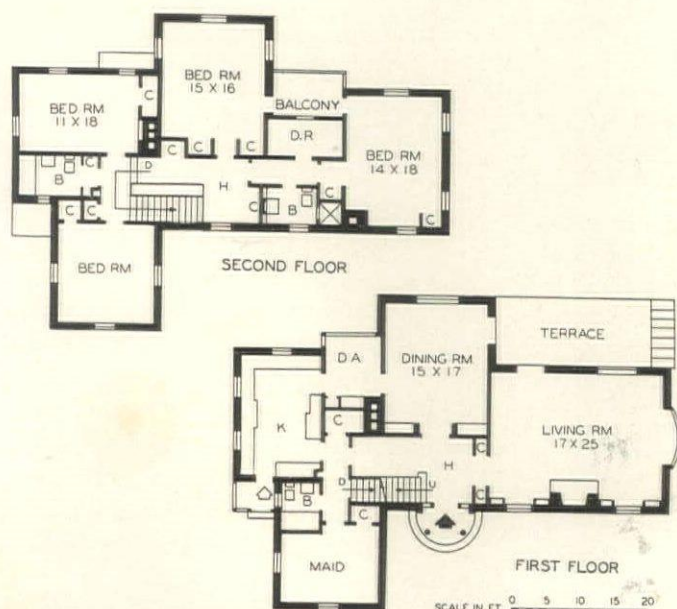
# A GEORGIAN HOME IN THE PACIFIC NORTHWEST



28

An unusually interesting plan is a salient feature in the home of Mr. and Mrs. Louis Roebke in Windermere, Seattle, Washington. From the outside the house has the simple dignity which has marked the Georgian style since the Virginia Colonists first adapted it to the requirements of the New World. The plan, however, is by no means a replica of the Colonial plan, but is rather an ingenious and highly successful effort at planning for today's needs.

A notable feature of his home is the compact arrangement of areas on the second floor which affords rooms of good size and proportion grouped around the stair hall without waste of space. The master bedroom, bath and dressing room comprises a single isolated unit. Architects, Loveless and Fey.



## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Second floor ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Oil; hot water

## COLOR SCHEME

WALLS: Red  
ROOF: Black  
TRIM: Cream  
BLINDS: Gray green

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March Double Number featuring  
our Spring gardening guide



# PREFABRICATION CUTS BUILDING COSTS

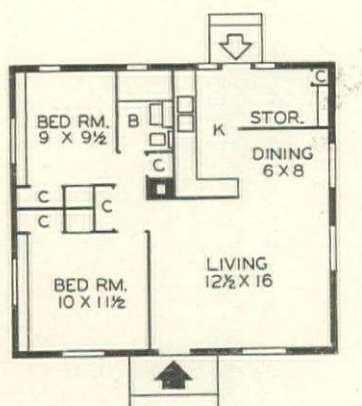
\$2,500 to \$3,000 is the cost of these revolutionary homes, complete with all-electric equipment and built-in furniture. Located at East High Bridge, N. J., the houses were designed by the John B. Pierce Foundation. Skidmore, Owings & Merrill, consulting architects. Each house is entirely prefabricated and assembly is only a matter of hours

## CONSTRUCTION DATA

WALLS: Bonded plywood  
INSULATION: Walls and roof  
ROOF: Asphalt shingles  
WINDOWS: Wood, sliding  
HEATING: Oil; floor furnace

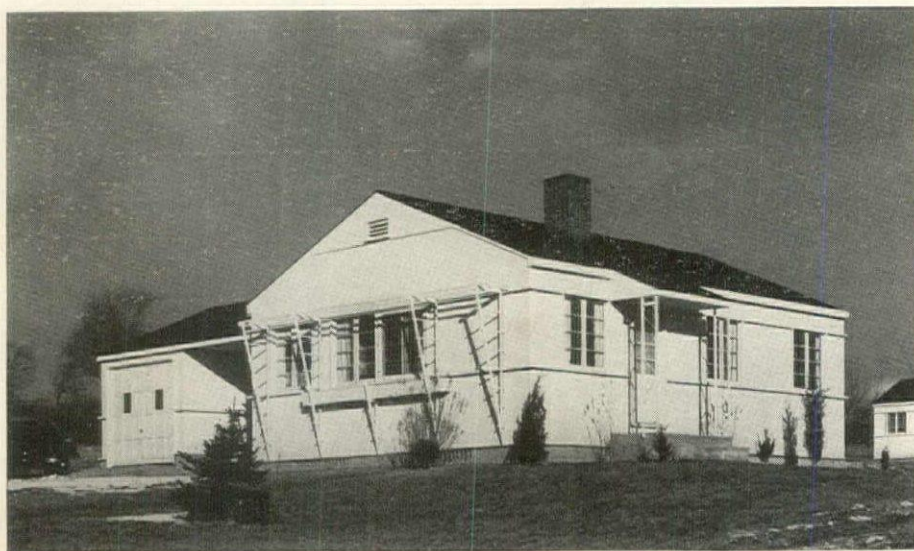
## COLOR SCHEME

WALLS: White  
ROOF: Black  
TRIM: White  
BLINDS: Green

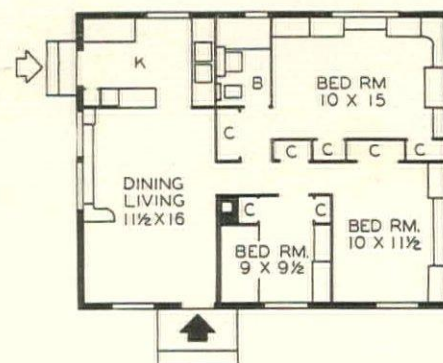


SCALE IN FT. 0 5 10 15 20

29



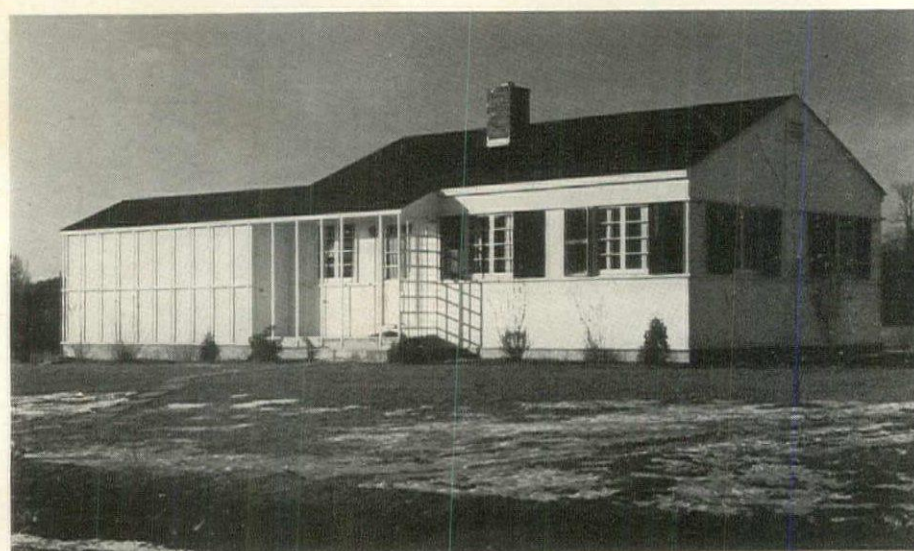
30



SCALE IN FT. 0 5 10 15 20

## Two Houses From One Plan

Both houses shown in the photographs at left are built on the pattern of the plan shown above. The considerable difference in the appearance of these houses is due simply to the location of the garage. Prefabrication methods imply a certain uniformity of design, but each typical plan permits some variation, as shown here. The construction data and the color scheme given at the top of this page apply equally to all three of these houses



31



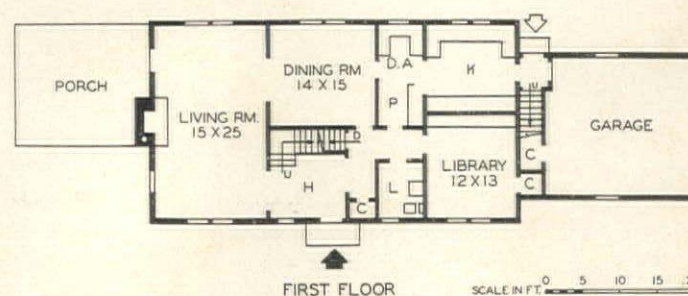
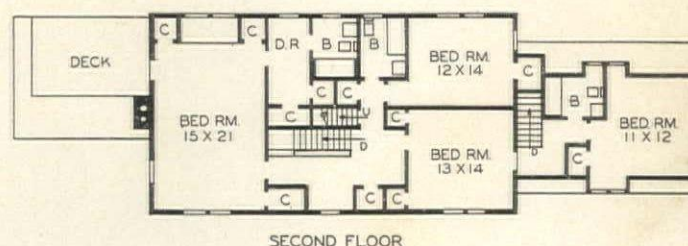
## INGENIOUS DISGUISE FOR A SUN-DECK



32

The view was to the rear, and so all the principal rooms have at least one window looking out in that direction. Only the library and one bedroom face on the entrance driveway. All the rooms are distinguished by their most convenient shape; whatever furniture you might own, it would not be difficult to dispose of it effectively.

A particularly ingenious feature of the exterior is the false roof above the porch at the living room end of the house. This is simply a screen along the front and one side of a second-floor deck which is used for sun bathing. The house is owned by Mr. T. J. Gerrity. The architect was George G. Foster; the builders and developers, Ackerman & Baltz. At Sterling Ridge, Harrison, N. Y. Completed 1939.



### CONSTRUCTION DATA

WALLS: Wood shingles  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Oil; Winter air conditioning

### COLOR SCHEME

WALLS: Stone and white  
ROOF: Slate  
TRIM: White  
BLINDS: Light blue

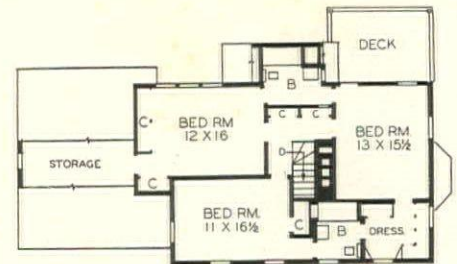


# KANSAS CITY PLANS FOR COOLNESS

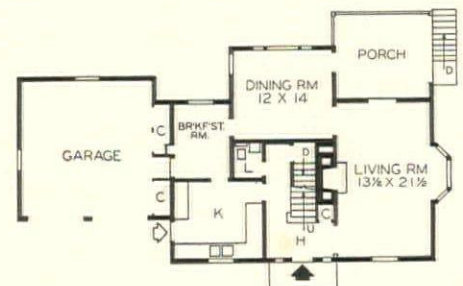


33

**Ventilation is all-important** to comfort in the Mississippi Valley area. Generous provision for window openings and the screened porch of this home are proof against Summer heat. Built in Johnson County, Kansas, Kansas City suburb, for Dr. Ralph R. Wilson, this home was designed by Edward W. Tanner, architect



SECOND FLOOR



FIRST FLOOR

SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

WALLS: Wood siding  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; forced warm air

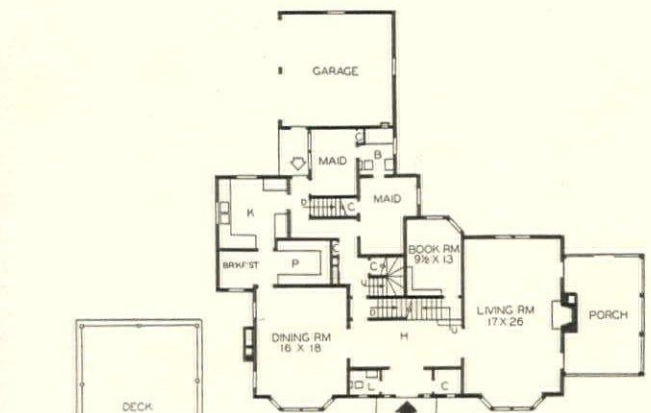
## COLOR SCHEME

WALLS: White  
ROOF: Deep brown  
TRIM: White  
BLINDS: Horizon blue



34

**Angles provide windows** in the plan of the Kansas City home of Mr. G. T. Beaham, Jr. Ordinarily such jogs in the plan are expensive, but here architect Tanner has made good use of them to provide additional exposures for certain rooms. Note the excellent ventilation of all second-floor areas. Cost figures are not available



FIRST FLOOR



SECOND FLOOR

SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

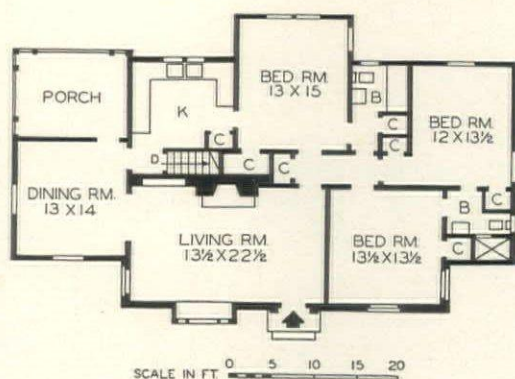
WALLS: Wood shingles  
INSULATION: Second floor ceiling  
ROOF: Wood shingles  
WINDOWS: Wood, double hung  
HEATING: Gas; forced warm air

## COLOR SCHEME

WALLS: White  
ROOF: Green  
TRIM: White  
BLINDS: Green



# TWO WAYS TO PLAN FOR A SLOPING SITE



## CONSTRUCTION DATA

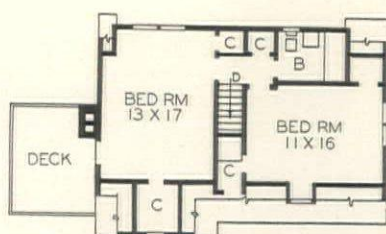
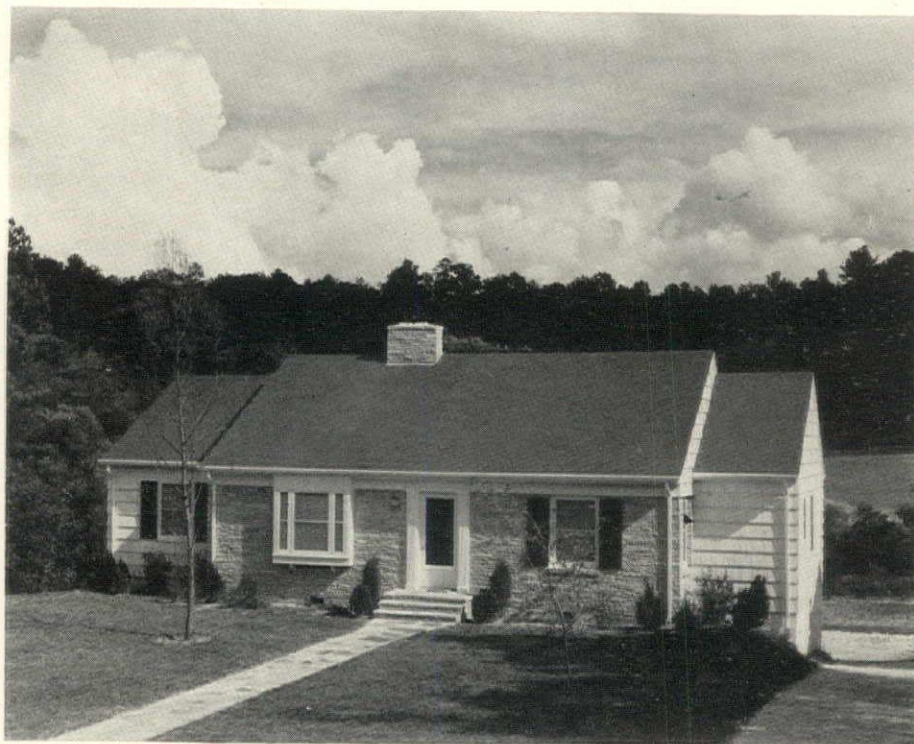
WALLS: Stone and red cedar shingles  
 INSULATION: Attic floor  
 ROOF: Asphalt shingles  
 WINDOWS: Wood, double hung  
 HEATING: Gas; Winter air conditioning

## COLOR SCHEME

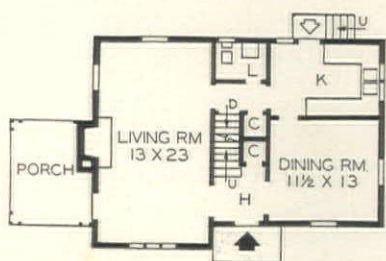
WALLS: Natural and white  
 ROOF: Blue black  
 TRIM: Off-white  
 BLINDS: Green

35

A garage and a basement and, in this case, servant's quarters as well are made feasible by the fact that the site slopes sharply to the rear, so that adequate light and ventilation are available for lower-level rooms in the basement. This home in Mountain Brook Estates, Birmingham, Alabama, cost approximately \$9,000 to build



SECOND FLOOR



FIRST FLOOR

## CONSTRUCTION DATA

WALLS: Asbestos shingles  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Slate  
 WINDOWS: Wood, double hung  
 HEATING: Gas

## COLOR SCHEME

WALLS: White  
 ROOF: Black  
 TRIM: White  
 BLINDS: Blue

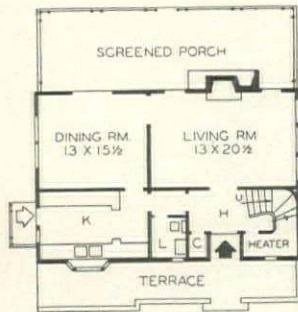
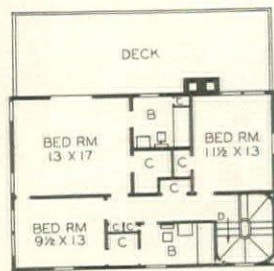
36

A very compact plan can result from the proper use of a hillside site. Here a play room and garage occupy the basement. The elevated location affords adequate drainage for the garage driveway, an essential feature in wet weather. This house at Wilmot Woods, Scarsdale, N. Y., was built at a cost of approximately \$7,800





# AN ARCHITECT'S HOUSE IN HOUSTON, TEXAS



SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

WALLS: Wood shingles  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Composition shingles  
 WINDOWS: Wood, double hung  
 HEATING: Gas; forced warm air

## COLOR SCHEME

WALLS: Light gray  
 ROOF: White  
 TRIM: White  
 BLINDS: White



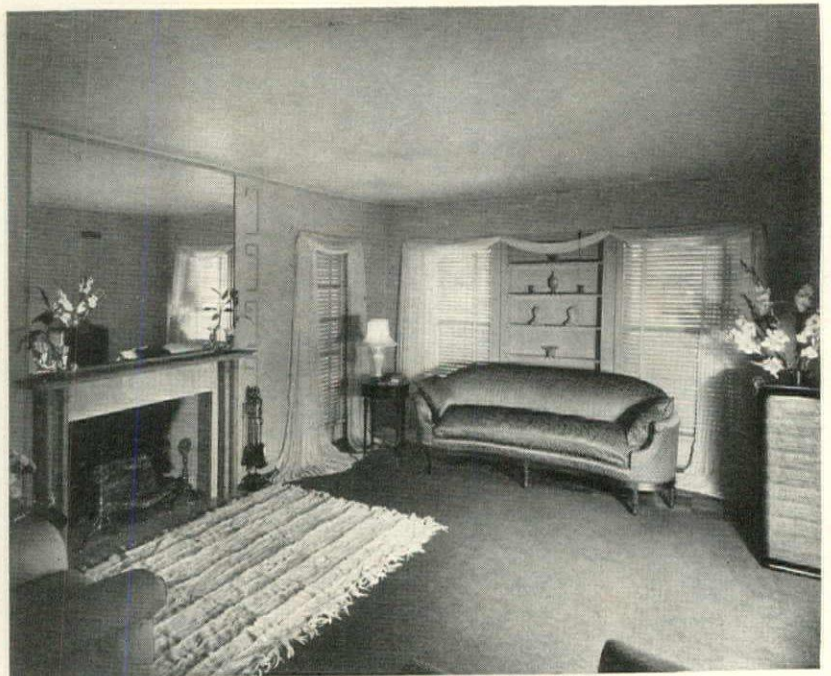
THE SCREENED PORCH IS A SUMMER NECESSITY



THE PORCH HAS A WELL-DESIGNED GRILL

37

Considerable economy is effected in the construction of the River Oaks home of F. J. MacKie, Jr., by the simple rectangular plan and the fact that the house is built without a basement. The living portion of the house and the screened porch face the Southern breeze and garden. Cost about \$9,500 at \$4.50 per square foot



SIMPLE FORMALITY MAKES THE LIVING ROOM CRISP COOL



# LEGAL ASPECTS OF HOME BUYING

The puzzling red tape of real estate contracts is simply explained by a New York university professor

By RALPH E. CRAMP

**A**LL real estate transactions, whether entered into between seller and buyer, or borrower and lender, must be carried out with great care. Technical and practical problems confront all persons who buy real estate. It is not, however, the purpose of this article to deal with those technical legal matters which properly belong to the work of a lawyer. The purpose of this article is simply to advise the prospective home buyer on many points which must be considered in connection with home buying, other than the location of the property and the type of improvement.

## The contract of sale

Most real estate transactions involving the purchase of real estate arise out of numerous meetings had with either the owner of the property or his duly authorized agent. It must be understood that oral promises made during these negotiations if not included in the written contract of sale amount to merely a "salesmanship talk" and are not enforceable. Most states have enacted statutes requiring all contracts relating to the sale of real estate to be reduced to writing in order to prevent fraud on the purchaser.

This idea is sound, provided the necessary precautions are taken by the purchaser to include in all contracts the clauses which should be there or on the other hand thereby striking from the contract those clauses which have no application. It has been discovered, however, that in too many cases the contracts of sale omit these important provisions and the purchaser rather than being protected by the written contract is bound by its unfair provisions, which generally can not be altered or changed by oral testimony. With this in mind, let us examine a contract of sale for the purpose of ascertaining the important features which must be included if the purchaser is to be properly protected.

## The parties to a contract

Since a contract is enforceable by either party, it follows necessarily that the identity of the seller and purchaser must be clearly set forth. Identification of the seller is necessary so that the purchaser may be sure that any money paid on the signing of the contract is being received by the proper party. It is also well to remember that the parties to a contract, in addition to being mentally competent, must be at least twenty-one years of age.

## Description of property

In order to have a valid contract of sale there must be a proper identification of the property itself. Although a street number will suffice, it is recommended that either a metes and bounds description or a description by block and lot number on a filed map be used. Either of these descriptions will

set forth the proper location of the property and care for any objections which may arise by reason of possible survey objection.

To illustrate this use, let us assume the property is described in a contract as number 475 X Street, New York City, New York. This, of course, identifies the property, but it may well be that this property encroaches on the property adjoining on the east or it may be that the property on the west encroaches upon it. Encroachments which involve part of the structure being located on the property of others may oftentimes result in an unmarketable title. A person, therefore, who agreed to a contract where a street number was used would not be in a position to refuse title by reason of these encroachments, whereas one who had used either the metes and bounds or lot number description would, if the encroachment was serious, be able to reject title and demand the return of any money paid on the contract.

## Financial statement

In addition to the statement of the total purchase price, there must be included the various items which go to make up this sum. For example, let us suppose the purchase price of a piece of property is \$10,000. The property is subject to a first mortgage of \$5,000, now of record held by the X Savings Bank. In order that the purchaser properly protect his interest he must ascertain whether this mortgage is past due, for if so the bank may upon demand ask for full payment thereto. Even if the mortgage market were liquid and thus refinancing could be readily accomplished there would generally be an expense amounting to \$75 to \$150 in order to replace the existing loan.

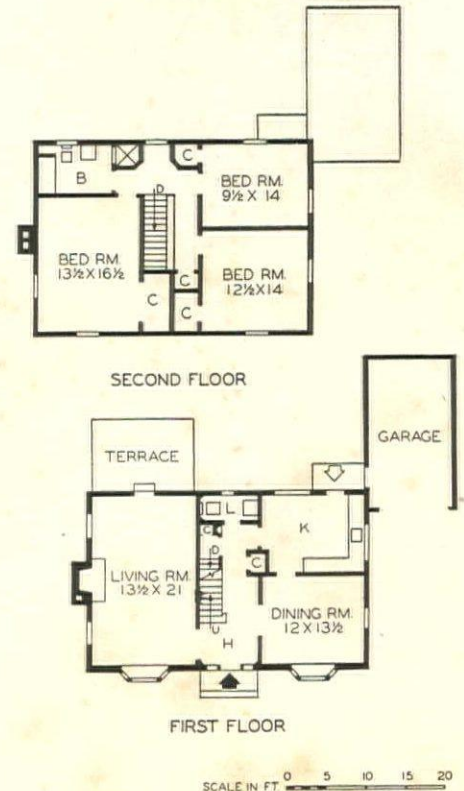
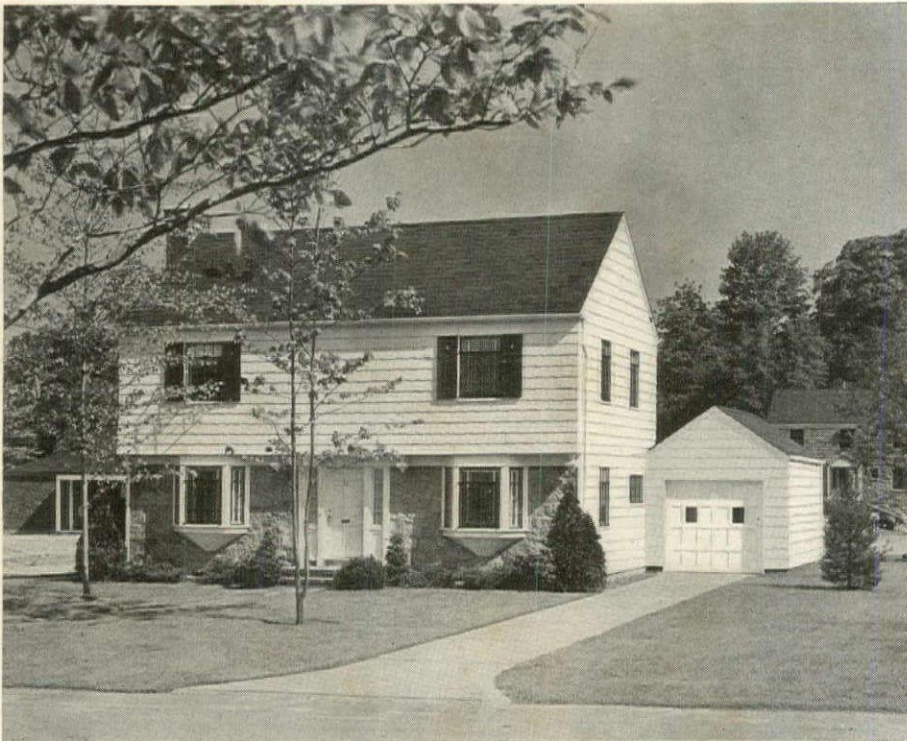
Another point to be considered with reference to existing mortgages is the rate of interest to be paid as well as the time of payment thereof. Also in the past few years mortgagees have been insisting upon the payment of amortization. In order to figure one's budget, therefore, the amount required to be paid off on the principal of the mortgage in any one year is another important point to be considered.

Considering again our example, let us suppose that \$2,000 is to be paid in cash and the balance, namely, \$3,000, is to be in the form of a purchase money mortgage which the seller is to take back as part of the purchase price at the closing. Here, as in the case of the existing first mortgage, terms must be carefully scrutinized.

At this point it is well for prospective buyers to note that any expenses in conjunction with a purchase money mortgage must be borne by the purchaser. This includes the preparation of the mortgage papers, usually either a bond and mortgage or a note and mortgage, and the cost of recording the same, and, in certain states, a mortgage tax. In order that excessive charges be avoided it is well to have the total cost of these expenses included and set forth in the contract. Finally, and as a warning to the seller rather than to the purchaser, although any sums paid on account of the contract may be in uncertified check, it is important when closing a title where a deed is being delivered that the contract call for either cash or a certified check. (Continued on page 38)



## FOUR HOMES OF MODERATE SIZE



38

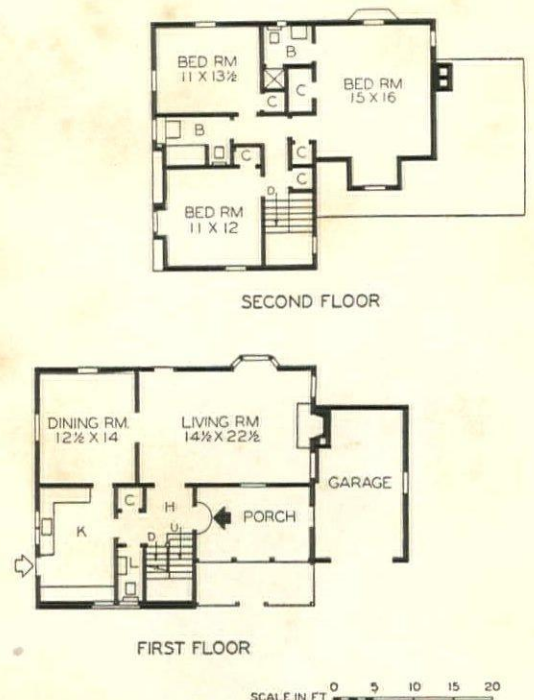
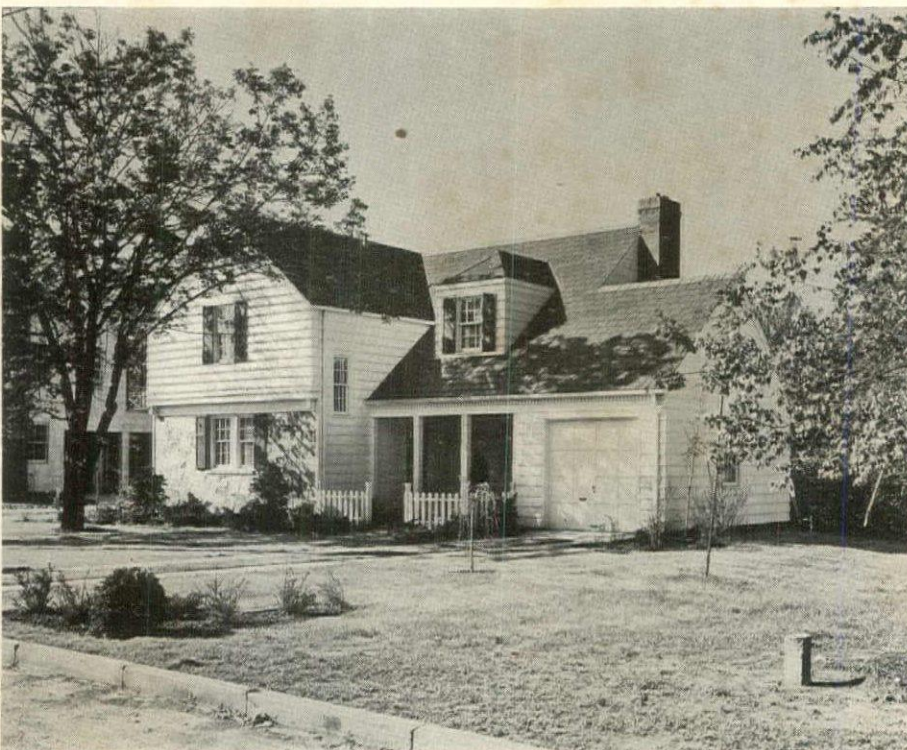
Large rooms were required by the client, Mr. W. Robert Steeneck, and, despite the very moderate size of the house, the builder was able to comply even to the extent of providing an unusually roomy kitchen. The house is at Plandome, N. Y., and cost \$7,950; completed in March, 1940. It was designed and built by Mott Brothers

### CONSTRUCTION DATA

WALLS: Stone and wood shingles  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Slate  
 WINDOWS: Steel casement  
 HEATING: Gas; Winter air conditioning

### COLOR SCHEME

WALLS: Gray, white  
 ROOF: Black  
 TRIM: White  
 BLINDS: Blue



39

An L-shaped plan provides an attractive entrance porch in the home of Mr. Lester R. Gerkin at Tenafly, N. J. Like the other three houses of this group, this plan provides direct access to the front entrance from the kitchen, adequate storage facilities and an absolute minimum of waste space. Cost \$8,795 to build at \$3.94 per sq. ft.

### CONSTRUCTION DATA

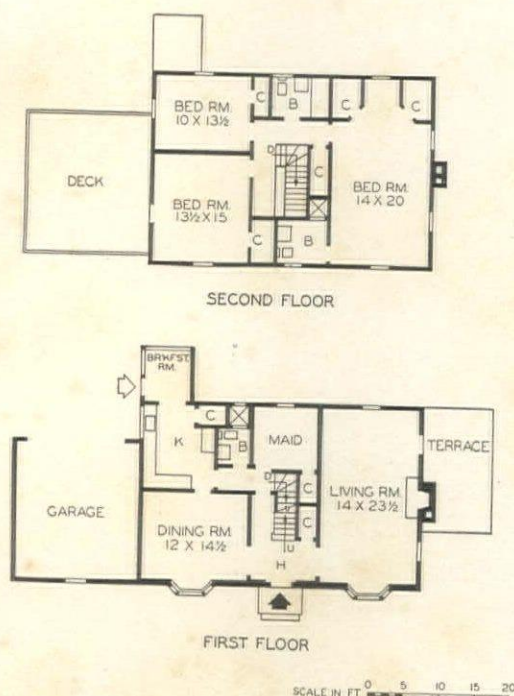
WALLS: Stone and clapboard  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Slate  
 WINDOWS: Wood, double hung  
 HEATING: Gas; Winter air conditioning

### COLOR SCHEME

WALLS: White  
 ROOF: Black  
 TRIM: White  
 BLINDS: Red



# IN THE VICINITY OF NEW YORK

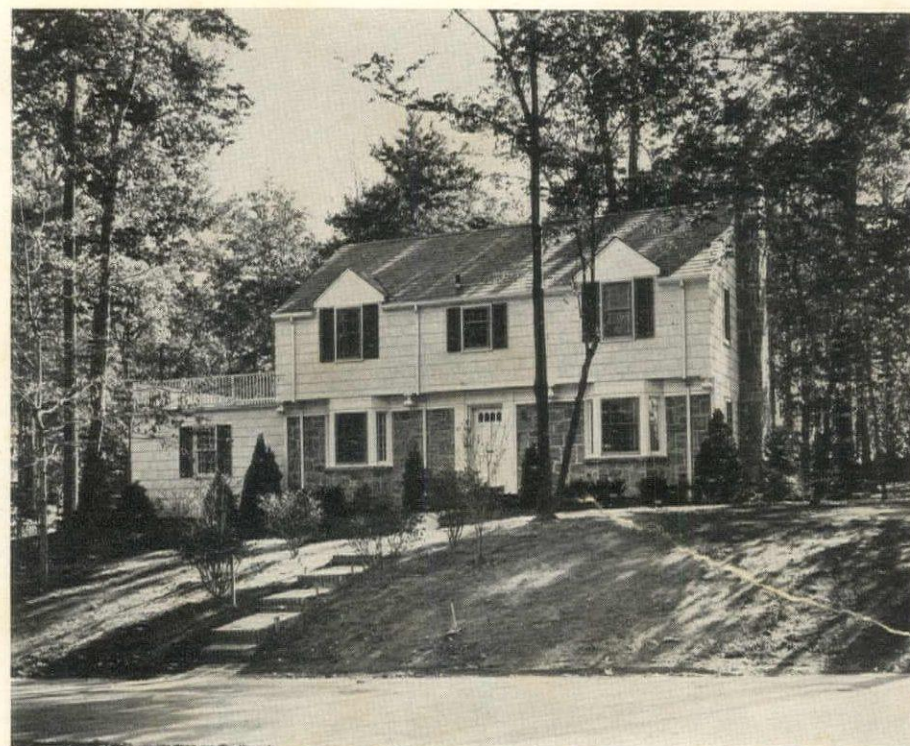


## CONSTRUCTION DATA

WALLS: Stone and composition shingles  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Slate  
 WINDOWS: Wood, double hung  
 HEATING: Gas; Winter air conditioning

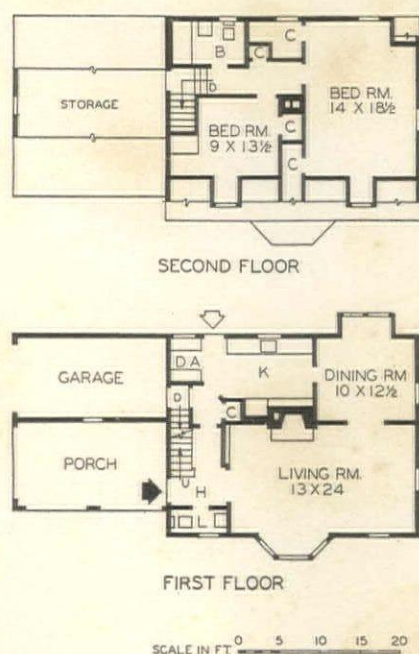
## COLOR SCHEME

WALLS: Gray  
 ROOF: Black  
 TRIM: White  
 BLINDS: Blue



40

A hilly plot and a steep grade suggested the placing of the garage doors at the rear as shown in the plan above. The home of Mr. Albert E. Spottke at Flower Hill, N. Y., is typical of the attractive small homes being built by leading developers; every detail of the plan is carefully studied for comfort and practicality. Cost \$9,700



## CONSTRUCTION DATA

WALLS: Wood shakes  
 INSULATION: Walls and 2nd fl. ceilings  
 ROOF: Slate  
 WINDOWS: Wood, double hung  
 HEATING: Oil; hot water

## COLOR SCHEME

WALLS: White  
 ROOF: Black  
 TRIM: White  
 BLINDS: Blue



41

Economical planning and the effective use of attractive details such as the large bay window are salient features in this home at Flower Hill, N. Y. All four homes shown in this group were designed and built by Mott Bros. The house above was completed in October, 1939, and cost approximately \$7,500 at \$3.25 per square foot



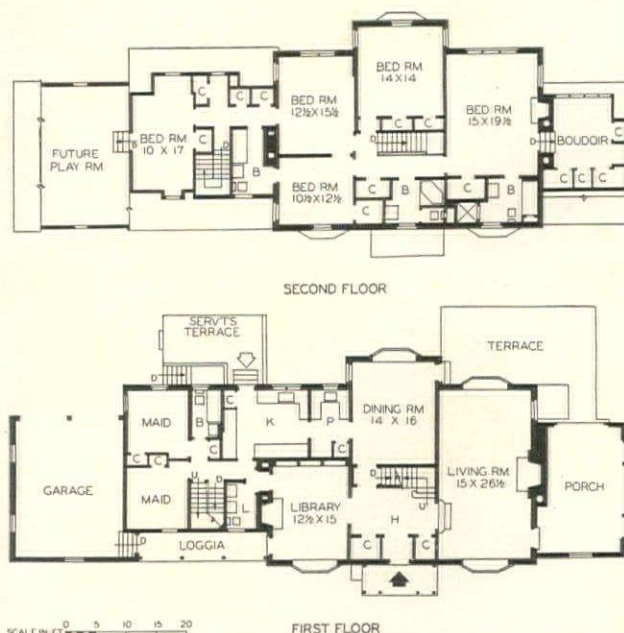
# COLONIAL INTERPRETATION; GREENWICH, CONN.



42

**Moderate size, maximum convenience** were the first requirements of client F. J. Holleran for his house in Deer Park, Greenwich. Among the special features which architect Hunter McDonnell has included are four wood-burning fireplaces; a dressing room and ample closet space in connection with the master bedroom; three servants' rooms and a basement room for chauffeur or gardener. A further convenience is the fact that two of the over-garage rooms, for a nurse, have direct access to the children's rooms.

The site slopes slightly, making it possible to include a terrace, separate both from the front drive and the back service portions of the grounds. Built by C. W. Moody & Sons; completed June, 1938; cost not available.



## CONSTRUCTION DATA

WALLS: Brick  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Pennsylvania slate  
WINDOWS: Wood double hung  
HEATING: Oil

## COLOR SCHEME

WALLS: White  
ROOF: Black  
TRIM: Light gray  
BLINDS: Blue

What to plant, when to plant it—  
Find the answers in our next issue  
featuring the Spring Gardening guide



# FINE FOR A LOFTY SITE; BRONXVILLE, N. Y.



43

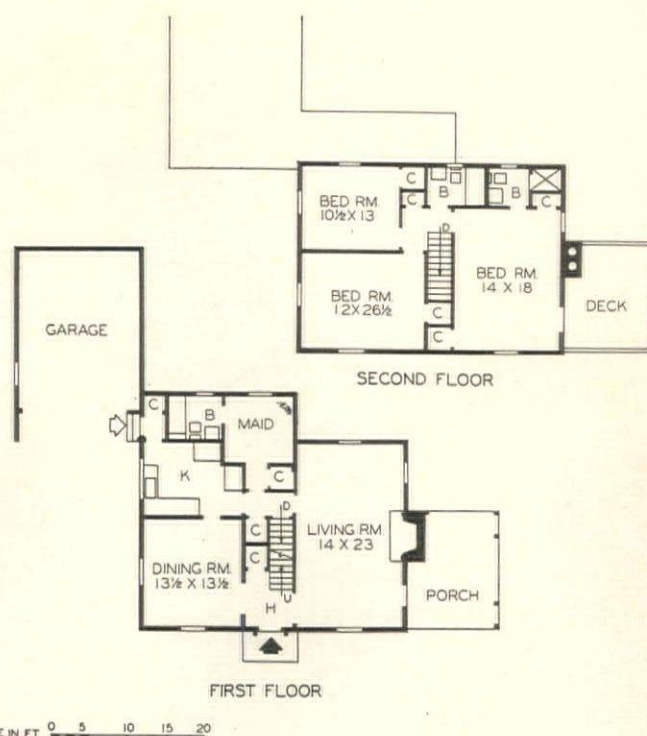
Accenting horizontal lines, the design of this Colonial type residence in Lawrence Park West has been carefully studied so that the house will appear to fit close to the ground on its elevated location. The extension of the porch at one end and the garage at the other helps this effect and also increases the apparent size of the house. This was considered especially desirable in this instance as the house, although quite moderate in size, occupies a large plot. The plan provides rooms of good size and proportion; a useful feature is the downstairs room and bath which can be used as a guest room, a study or a maid's room. Designed by John Stone Thornley, architect, the house was completed in 1940. The complete cost figures were not available.

## CONSTRUCTION DATA

WALLS: Shingle and siding  
INSULATION: Walls and 2nd fl. ceiling  
ROOF: Wood shingle  
WINDOWS: Wood double hung  
HEATING: Gas, winter air conditioning

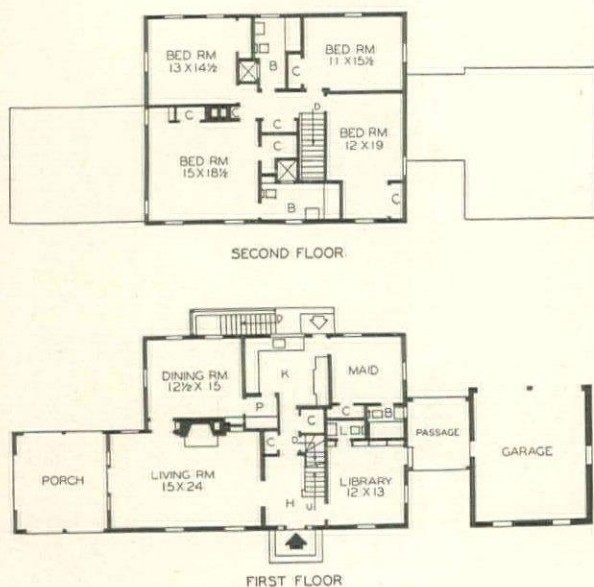
## COLOR SCHEME

WALLS: White  
ROOF: Weathered  
TRIM: White  
BLINDS: Dk. green





# LARGE AND SMALL NEW ENGLANDERS



SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

WALLS: Wood siding  
INSULATION: Walls and 2nd fl. ceilings  
ROOF: Slate  
WINDOWS: Wood, double hung  
HEATING: Gas; Winter air conditioning

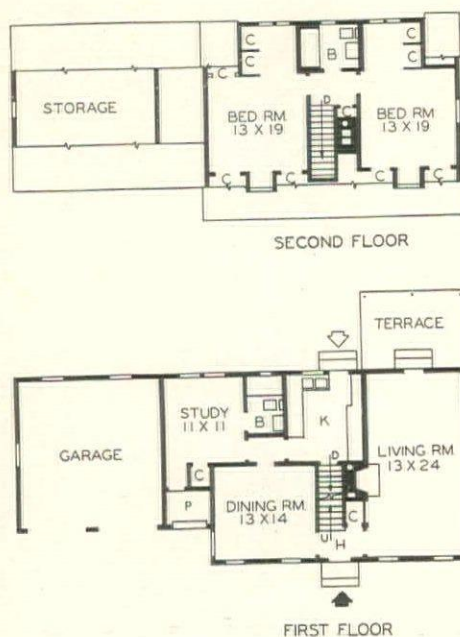
## COLOR SCHEME

WALLS: White  
ROOF: Black  
TRIM: White  
BLINDS: Green



44

**Fine colonial paneling** in the hall, living room and library is characteristic of the authentic detail in this substantial home in Harrison, N. Y., designed by Philips Brooks Nichols and owned by W. K. Cooley. The overhanging second floor and large central chimney are hallmarks of this Early American type. Cost about \$25,000.



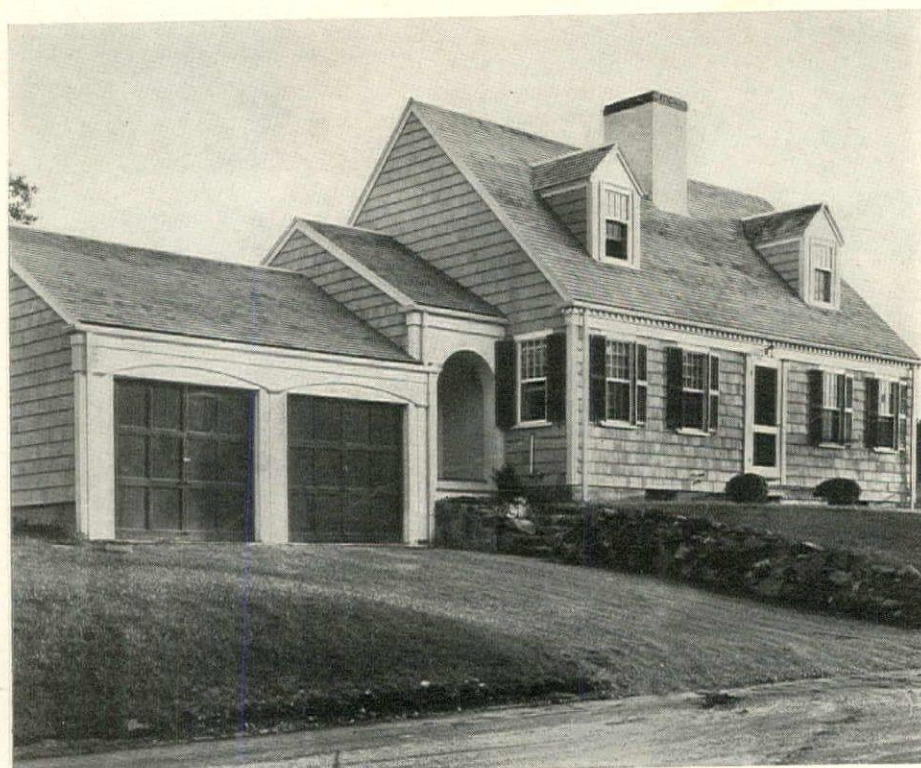
SCALE IN FT. 0 5 10 15 20

## CONSTRUCTION DATA

WALLS: Wood shingle  
INSULATION: Walls and roof  
ROOF: Wood shingle  
WINDOWS: Wood, double hung  
HEATING: Oil; Winter air conditioning

## COLOR SCHEME

WALLS: Silver gray  
ROOF: Natural  
TRIM: White  
BLINDS: Blue



45

**Like a sea captain's cottage**, this modern reproduction of a Cape Cod home overlooks the south shore of Boston harbor from Bradley Park. Ample storage facilities and a study which can be converted into a bedroom are features of the plan. The house is owned by Mr. Elliott C. Johnson; cost approximately \$11,000.



## FINANCING YOUR HOME

(Continued from page 18)

### How to figure the cost of home ownership

The cost of home ownership should include:

1. Real estate taxes.
2. Assessments for local improvements.
3. Interest on mortgages.
4. Fire insurance on the house.
5. Maintenance, repair and replacement costs.
6. Depreciation or amortization of mortgage.
7. Return on equity at savings bank rate.

Gas, electricity, water, fuel, house furnishings and household equipment should not be included as a part of the housing cost unless the cost of running an apartment is being compared with the cost of running a home.

For example the cost of running a \$10,000 home would be approximately as follows:\*

1. Taxes (\$2.50 per 100 of value, which may be considered as average)	\$250.00
2. Interest on an \$8,000 mortgage at 5%	400.00
3. Fire insurance (50c per \$100 on a house worth \$8,000)	40.00
4. Maintenance and repairs (2% on the total value of \$10,000)	200.00
5. Depreciation (3% on \$8,000)	240.00
6. Return on equity (2% on \$2,000)	40.00
<b>TOTAL</b>	<b>\$1,170.00</b>

It will be noted that this is approximately \$100.00 per month, which tends to prove the "one percent rule" which is that one month's rent equals 1% of the value of the home or in other words the monthly housing cost will be about 1% of the cost of the home.

In some instances it costs more to own a home than to rent the same or a similar property. If it is cheaper to rent, the reason is that there is an oversupply of homes or a business depression has resulted in landlords not being able to get sufficiently high rents or that homes which are owned have been acquired at relatively high costs.

### A home should also be a sound investment

The person who buys residential property for his own use should be concerned first of all that the property is a suitable home for the family, and also that it is a good investment. The fact that the property is a suitable home for one family is probably an indication that it would also be a suitable home for some other family and therefore in that one respect would be a sound investment. The home-buyer, before he buys, should give careful consideration to the factors which make a home saleable or rentable, which are indications of the soundness of the investment.

\*It is assumed in this calculation that all improvements are provided and therefore no assessments for such improvements are calculated.

Some of the factors which make a home rentable or saleable at satisfactory levels to the owner are:

1. Good location.
2. Sound construction.
3. Good architectural style and landscaping.
4. Suitable layout of the home.
5. Nearness to schools, churches, stores, theaters, parks, etc.
6. Good transportation facilities.
7. Freedom from neighborhood nuisances.
8. Upward trend of neighborhood.
9. Desirable neighbors.
10. Adequate open area around the house.
11. Adequate police and fire protection.
12. Water, gas, electricity, telephone, sewers and paved streets.
13. Low-cost permanent financing.
14. Some chance for appreciation in value.
15. Cost relatively low.
16. Ratio of building to lot not in excess of 5 to 1.
17. A home that will rent for at least 1% of its value per month.

### Don't pay more than you can afford for a home

The family that pays more than it can afford for a home will find that the annual housing cost consumes too much of the annual income. The accepted limits for the ratio of family income to cost of home are, that the home should not cost more than three times the annual family income. A safer ratio would be to limit the cost to twice the family income. It is also a safe rule to follow that even though the prospective home buyer may have the cash to buy a home costing, say, \$20,000, unless his income is from \$7,000 to \$10,000 he should not buy so expensive a home because a home should be judged not on the basis of original cost but, more accurately, upon the basis of upkeep.

### Own your home "free and clear"

The best form of security against adversity and old age, particularly for a family man, is undoubtedly a well-located, well-constructed home the operating expenses on which do not exceed a safe ratio and on which there is no debt or mortgage. If adversity comes, such an investment will provide shelter at a very low cost, since there is no interest to pay on mortgages and therefore no danger of losing the home for failure to pay the same. Taxes, repairs and even insurance may be postponed for a short time. And if necessary the equity in the home may be pledged as security for a mortgage loan to bridge over the emergency. Or the property or a part of it may be rented out, thus reducing considerably the owner's housing cost.

There is no doubt but that home ownership, wisely planned, pays dividends even beyond those which can be measured in dollars and cents. Home ownership affords security and many other benefits both for the individual and for society.

## TRUE or FALSE?



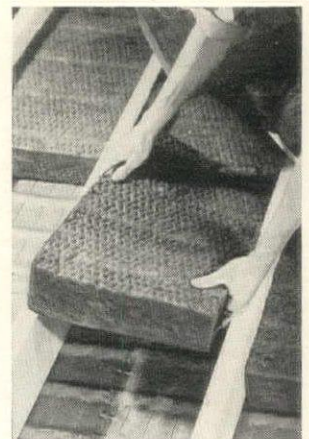
WILLIAM J. LEVITT, President of Levitt & Sons. His advice carries weight because his organization has built and sold over 1,800 houses on Long Island—all insulated with J-M Super-Felt Batts.

### Leading Builder Advises— "Before you build or buy a new house be sure you can pass this INSULATION QUIZ"

	CHECK TRUE	FALSE
1 Many new houses are not adequately insulated.	<input type="checkbox"/>	<input type="checkbox"/>
2 Performance of all insulating materials, regardless of thickness, is about the same.	<input type="checkbox"/>	<input type="checkbox"/>
3 The type of insulation makes no difference.	<input type="checkbox"/>	<input type="checkbox"/>
4 Modern Home Insulation should be fireproof, rotproof and permanent.	<input type="checkbox"/>	<input type="checkbox"/>
5 A safe guide to the quality of the insulation is the reputation of the manufacturer.	<input type="checkbox"/>	<input type="checkbox"/>

### ANSWERS:

- 1 **TRUE**—Many new-home owners find out, to their sorrow, that the house they bought as "insulated" does not give them adequate protection against heat and cold.
- 2 **FALSE**—Thin home insulations are not as effective as wall-thick insulation. J-M Ful-Thik Super-Felt Batts, applied to full wall thickness, provide maximum protection.
- 3 **FALSE**—Made to rigid factory standards of thickness and density, J-M Super-Felt Batts cannot be "stretched"; they are more effective than loose insulation put in by hand.
- 4 **TRUE**—J-M Super-Felt Batts are made of rock wool, a mineral. Therefore, they won't burn, rot or decay.
- 5 **TRUE**—Super-Felt Batts are made by Johns-Manville, the best known name in insulation.



J-M Super-Felt Batts are easy to install— withstand rough handling. Every one carries this trademark. Ask your builder to show it to you.



THE complete story about adequate insulation is one you should know *thoroughly* before putting down a cent on a new house. It's all contained in the brochure shown to the right—fully illustrated—completely FREE. Clip the coupon now! Learn, in detail, why you should INVESTIGATE before you INSULATE... Then specify J-M Super-Felt Batt-Type Home Insulation.



### Mail Coupon TODAY!

JOHNS-MANVILLE  
Dept. HG-B-2, 22 E. 40th St.  
New York, N. Y.

I am planning to build. Please send me your Home Insulation brochure which tells the complete story of J-M Super-Felt Batts—the Improved Rock Wool Home Insulation.

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Address \_\_\_\_\_  
City \_\_\_\_\_  
County \_\_\_\_\_ State \_\_\_\_\_

# Johns-Manville

**ROCK WOOL  
HOME  
INSULATION**





To have a bathroom that is both charming and distinctive is one of the satisfactions of fine living today. Why not enjoy this pleasure—starting now? Build your bathroom around the newest Case fixtures. Their advanced design and unexcelled quality are an assurance of long-lasting smartness, and they are made in 60 colors to fit any scheme of decoration. Case TWICE-FIRED vitreous china retains its beauty permanently. Ask your Master Plumber to show you the famous T/N one-piece Water Closet, the smart WILMINGTON Lavatory, and the attractive WINSTON. You'll find they fit your pocketbook.



The brand-new WILMINGTON Lavatory combines exceptional convenience with an attractive design.

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Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

## LEGAL ASPECTS OF HOME BUYING

(Continued from page 31)

### Items to be adjusted at closing

In order that each party to the contract bear his proportionate share of the usual carrying charges incidental to the owning of a home, the seller usually agrees to pay as his share all expenses up to the date of closing and the purchaser assumes all expenses from then on; depending, therefore, upon whether these outstanding bills have been paid, the seller or purchaser, as the case may be, will receive certain credits at the closing. Among those which are usually apportioned at the closing and which must be set forth in the contract in order to be assured of this division of expenses, are:

1. Interest on existing mortgages.
2. Taxes for the current year. (All taxes in arrearage must be borne by the seller. Assessments, which differ from taxes, are in many states an expense and are not apportioned, but are borne by the seller in full.)
3. Water rates for the current year.
4. Premiums on existing fire insurance policies affecting the premises.
5. Rent, if the property is income-producing.
6. Coal or oil, as the case may be.

### Brokerage clauses

A misunderstanding can arise with reference to the person or persons entitled to the commission on the sale of the premises. This is usually the expense of the seller. In order to protect his interest, therefore, an appropriate clause should be included setting forth the name or names of all persons that may be interested in a commission and to include in this clause a statement to the effect that both the seller and the purchaser agree that the persons so named are the only persons interested in a commission and legally entitled thereto.

In many cases it has been discovered that purchasers have, at the closing of title, produced a broker unknown to the seller. The reason, of course, is apparent. This broker is either a close friend or relative and, if some part of the commission is turned over to him, the purchaser will undoubtedly share in it, and thus reduce the cost of the property to him. The work of the broker is an important one and the interest of those who are properly entitled to the commission should be protected by both seller and purchaser.

### Time and place of closing

In order to avoid confusion, the time and place of closing should be clearly set forth in the contract. If each party were to govern himself accordingly many wasted hours leading sometimes to unnecessary arguments would be avoided. Furthermore in some instances "time is of the essence." By this it is meant that if either the seller or purchaser is not present within a reasonable time after the hour set either may lose any rights that they are entitled to under the terms of the contract. This situation can arise in two instances:

1. Where the real estate business is most active, as in the case of a "boom".
2. Where a special clause is inserted in the closing that "time is of the essence."

### Type of deed

There are numerous types of deeds which the seller may offer the purchaser at the closing of a title. Among them are:

1. Bargain and sale.
2. Quit claim.
3. Warranty.

Although in most states, either of these deeds is capable of giving to the purchaser a good and marketable title, the purchaser should insist upon the warranty deed which is the best and whereby the seller agrees among other things to forever warrant and defend title to the premises.

### Signature of the parties

In order that the seller and purchaser be protected in the event of a default by either under the terms, the contract should be signed by all of the parties to be legally bound thereby. This includes the signatures of both husband and wife, where they are both interested; all parties in the case of a joint ownership, as well as all partners in the case of a partnership; and a corporation should sign by affixing its corporate seal proved by a duly authorized officer of the corporation.

### Miscellaneous provisions

Although forms in the preparation of contracts are used by most persons preparing them, it is unwise to rely entirely upon such forms because practically every contract must be drawn to care for some peculiar situation. It would be impossible to attempt to set forth all of these exceptional cases which have arisen in the past. An example will, however, illustrate the use. Generally all rugs and floor coverings are known as personal fixtures. Being personal in nature it is understood that the seller may remove them from the premises when he vacates. If, therefore, as part of the purchase price the seller has agreed to include certain floor coverings the purchaser as a miscellaneous provision should insert a clause evidencing this fact. The same would be true of other fixtures, such as ice boxes, electric stoves, and other articles of personal property in the house.

### Rights of either party in case of a default

Should either party to the contract fail to perform his part thereof, the following rights will accrue to the other party:

1. A default on the part of the seller entitles the purchaser to:
  - a. The return of his deposit together with a reasonable charge for expenses incurred in the search and examination of title.
  - b. An action for damages, which is determined by the difference between the fair value of the property at the time of the default and the purchase price as set forth in the contract.
  - c. A right of specific performance. This gives the purchaser the right to sue the seller and insist that he go through with the terms as set forth in the contract of sale. This is a technical legal proceeding and

(Continued on page 39)



# LEGAL ASPECTS OF HOME BUYING

(Continued from page 38)

should, of course, be handled by an attorney specializing in the field of real estate law.

2. A default on the part of the purchaser entitles the seller to:
  - a. Retain any moneys paid as a deposit on the contract.
  - b. An action for damages, which is determined by the difference between the fair value of the property at the time of the default and the purchase price as set forth in the contract.
  - c. A right of specific performance. This gives the purchaser the right to sue the seller and insist that he go through with the terms as set forth in the contract of sale. This is a technical legal proceeding and should, of course, be handled by an attorney specializing in the field of real estate law.

## The use of receipts or memorandums instead of a formal contract of sale

Some states, including New York, insist that in order to have an agreement binding on either seller or purchaser, a receipt or memorandum must substantially set forth the various features and contain the usual elements present in a formal contract of sale. Other states, however, do not require this. Persons, therefore, as purchasers, may be induced to pay a sum amount on account of the purchase of a piece of property, feeling that if they change their mind they can consider the contract cancelled and in some instances expect the return of their deposit. To the contrary, many receipts and memorandums as harmless as they may seem are sufficient to form a binding contract carrying with it the advantages or disadvantages as the case may be of the formal contract of sale. It is recommended, therefore, that purchasers do not become a party to these rather informal receipts or memorandums, but rather wait until their mind is fully decided to purchase the property and at that time to set forth their agreements specifically in the form of a contract of sale.

## Search and examination of title

Every title should be searched and examined before the closing. This requires an examination of the records in the proper offices, which include:

1. The register's office.
2. County clerk's office.
3. Surrogate's office.
4. Tax office.
5. Federal court.

The search can be done by either a

title or abstract company or by a lawyer or real estate man competent in this field. In view of the fact that a title or abstract company gives a guarantee, it is recommended that this source is perhaps the safest course for the purchaser. It should be borne in mind that regardless of when last searched a new search is required for each closing. It takes but a few minutes to encumber the record with liens, such as mortgages, judgments, mechanics' liens and other defects which are not uncommon, it might result in rendering the title unmarketable.

## Common objections to title

In addition to a certification of the owner and all mortgages of record affecting title to the property, the report of title may in various cases reveal the following possible objections:

1. Judgments.
2. Mechanics' liens.
3. Conditional bills of sale.
4. Restrictive covenants.
5. Zoning resolutions.
6. Notices of pendency of action.
7. Corporate franchise tax.
8. State inheritance tax.
9. Federal inheritance tax.
10. Taxes.
11. Water rates.
12. Assessments.
13. Existing tenancies.
14. Survey objections.

## Closing of title

At the time and place set for closing, the adjustment of the various items set forth in the contract are made and the purchaser tenders to the seller the balance due in cash and receives from the seller a deed of conveyance to the property. There are numerous kinds of deeds, but, as set forth in the contract, the purchaser should insist upon a warranty deed under which the seller agrees to forever warrant and defend title to the premises. At this time should the contract call for a purchase money mortgage, the purchaser will, in addition to paying over the cash, execute the note or bond together with the mortgage as collateral and deliver the same to the seller.

It is then advisable that each party to the sale record their respective instruments at the earliest possible date. This is necessary by reason of our various recording acts, which require the recording of these documents effecting title to real estate, in order that future prospective buyers and lenders may be given notice of any transfers of title or further encumbering of the property by mortgages or otherwise.

## NEW BOOK REVIEWS

THE HEART OF A CHILD, by Phyllis Bottome. Illustrated. 167 pages. G. P. Putnam's Sons, New York City. \$1.50

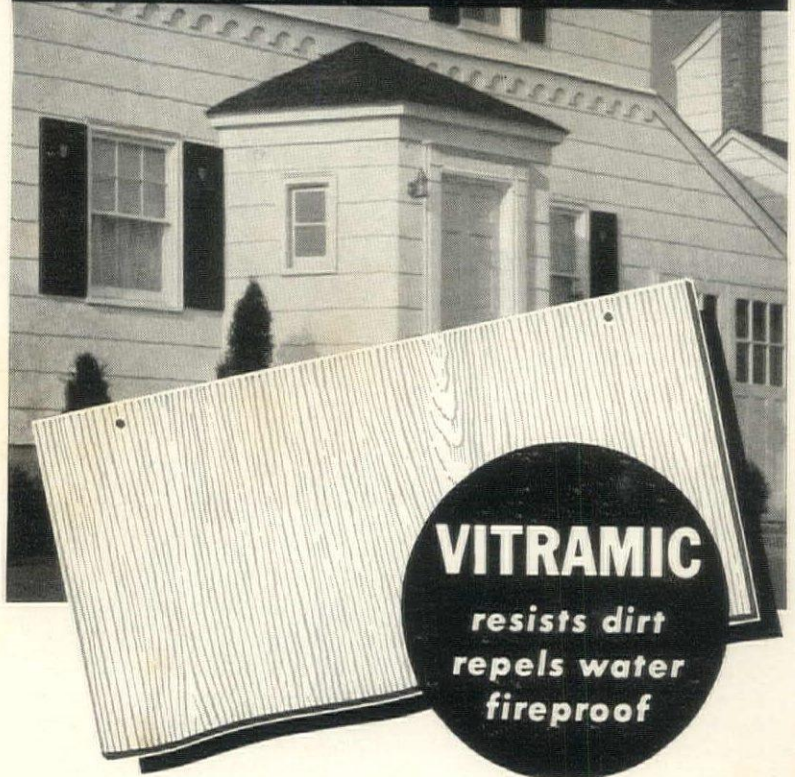
Phyllis Bottome, author of *The Mortal Storm* which has moved the contemporary public much as *Hearts of the World* moved that of a generation ago,

has produced a work even more poignant in *The Heart of a Child*.

The deceptive simplicity of this author's style, her nice economy of word and phrase are the warp and woof of a word fabric which creates the illusion

(Continued on page 53)

# AMAZING NEW PROCESS GIVES YOU BRILLIANT, LASTING WHITENESS ... in a new glazeless ceramic-like asbestos siding!



Here's the most revolutionary siding introduced in years! Now—you can have beautiful sidewalls in "wood-grain" texture—of pure, brilliant, permanent whiteness!

This new siding is Ruberoid-Eternit Vitramic. It has been developed through a new process of fusing a ceramic-like, vitreous surface to an asbestos-cement base at high temperature.

VITRAMIC—as the name implies—is a *vitrified* siding. It is rock-hard, tough, resilient, without a trace of glaze! It repels rain without absorption. Neither water nor dampness darkens it. Dust spatters are easily wiped off. Vitramic will not chalk

or crack! It is fireproof, rotproof, termite-proof.

To really appreciate the clear white beauty—the pleasing texture—of Vitramic, you must see it! Picture this new siding on your house—with its ever-fresh, ever-white beauty! Realize that *here* is the siding that gives not only new life and freshness to your home—but *preserves* that freshness, and reduces upkeep costs!

Send the coupon. See Vitramic. Get full details!

**Free!**

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- ☐ Send free Building Booklet describing Vitramic.
- ☐ Show us sample of Vitramic and give us estimate.

HG-2

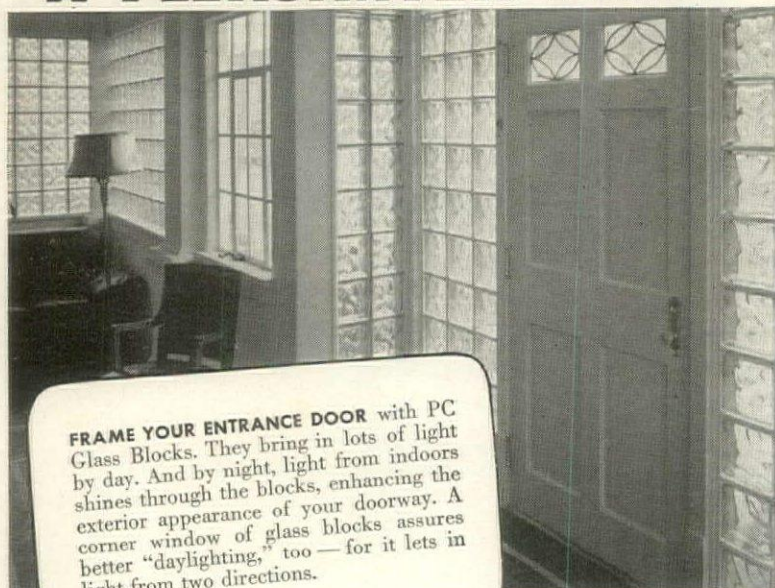
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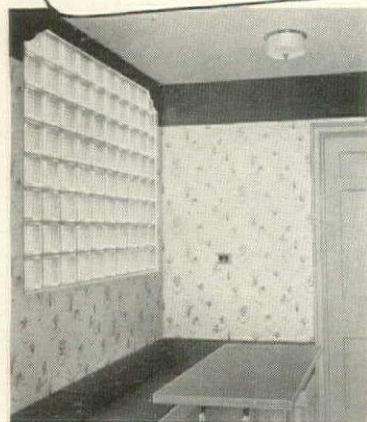


# How to make your home

## A PLEASANTER PLACE



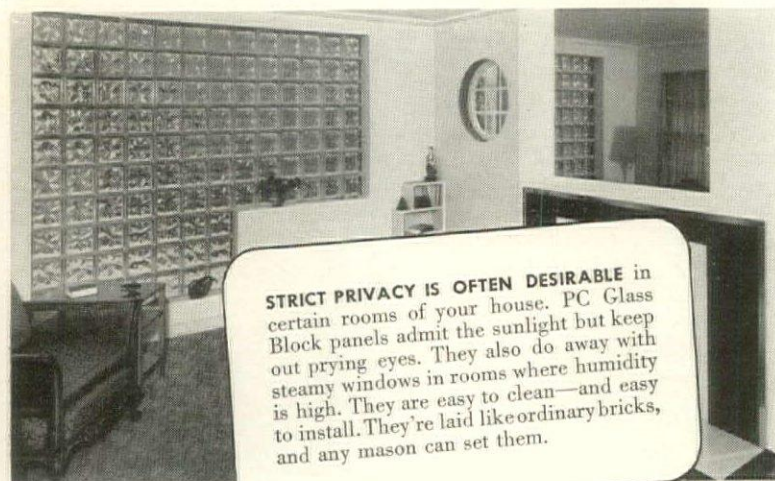
**FRAME YOUR ENTRANCE DOOR** with PC Glass Blocks. They bring in lots of light by day. And by night, light from indoors shines through the blocks, enhancing the exterior appearance of your doorway. A corner window of glass blocks assures better "daylighting," too — for it lets in light from two directions.



**YOU START THE DAY OFF RIGHT** when you eat breakfast in a nook made bright with sunlight by a good-looking panel of PC Glass Blocks. Their insulating properties make the room quieter, draftless, easier to heat.



**A DECORATIVE WAY** to shut off an unattractive view and still have plenty of light on your staircase is to use PC Glass Blocks like this. The blocks are inexpensive, and you have numerous smart patterns to choose from.



**STRICT PRIVACY IS OFTEN DESIRABLE** in certain rooms of your house. PC Glass Block panels admit the sunlight but keep out prying eyes. They also do away with steamy windows in rooms where humidity is high. They are easy to clean—and easy to install. They're laid like ordinary bricks, and any mason can set them.



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PITTSBURGH CORNING CORPORATION  
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"PITTSBURGH" stands for Quality Glass

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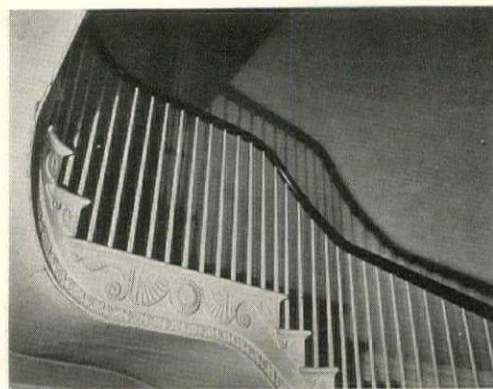
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## MOTIFS FOR DECORATION

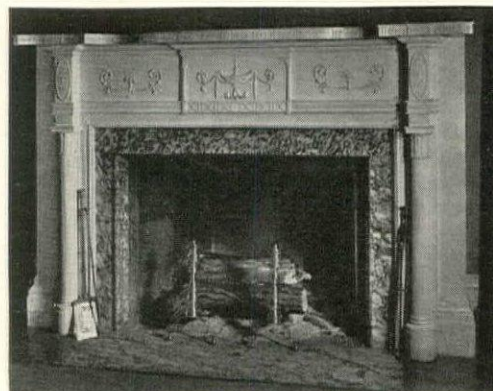
Fine architectural details from two of the great  
19th Century Mohawk Valley mansions



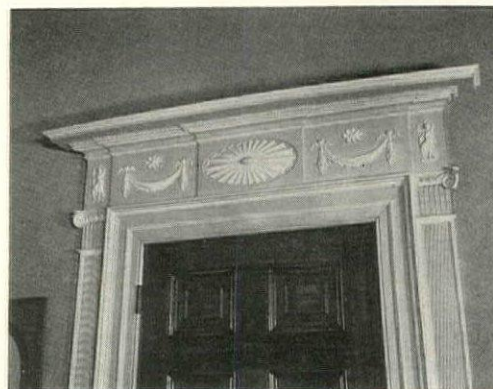
A suspended stairway in Mappa Hall at Barneveld, N. Y. The house, illustrated more fully in our August, 1940, issue, was begun by Gerrit Boon, completed by Col. Abram Mappa in 1809



This complex curved motif is found repeated many times in the woodwork of Mappa Hall. The workmanship throughout is of high order, the designs of a strangely mixed ancestry



Part anaglypta, part wood are the finely chiselled decorations used in the trim of these Mohawk Valley Homes. This fireplace is a typical curved-front example from Mappa Hall



Gray picked out in white is the color scheme of this door-trim in Cazenovia, N. Y. It is in "Lorenzo", built by Col. Jan Lincklaen, one of the original Yorkers, about 1805



## ALIAS JIMMY ARTICHOKE

Jerusalem artichoke, that versatile vegetable, is the basis of many delicious recipes. By Crosby Gaige

WHEN a plant that is not an artichoke and which would never be invited to spend old home week in Jerusalem is called a Jerusalem artichoke, then we are in the presence of the perfect botanical misnomer, of an alias Jimmy Valentine of the vegetable kingdom, which should be taken back to church and properly christened.

Twenty-two years ago, an attempt was made in England to find a new appellation. Judges were chosen, a prize was offered and the award went to "sunroot" which had the merit of brevity and partial descriptive accuracy but lacked permanency, for it did not stick. Jerusalem artichoke it was and Jerusalem artichoke it will probably remain.

Samuel de Champlain, in an account of his third voyage to America, started another mystery about this plant and his words were the first known written reference to it. On July 21, 1605, he claims to have seen it grown by the Indians on Cape Cod: "We saw also a great many Brazilian beans and squashes of various sizes, good to eat; some tobacco and some roots that they cultivated, which had the taste of the artichoke." From present knowledge it is safe to say that it would have been impossible to gather the tuberous roots of the Jerusalem artichoke on the date and at the place that he mentions. He must have been thinking of two other artichokes from Buffalo that he met on a previous trip.

Added to all this confusion is a bit of etymological mischief, for the dictionary makers claimed that the word Jerusalem was a corruption of *girasole*, the Italian word for sunflower, whereas it is a fact that the Italians were not using *girasole* for sunflower until long after the English had dubbed the artichoke Jerusalem. It's all very confusing, especially as the French call our vegetable *topinambour*, from a Brazilian tribe which probably never saw the plant, and in France *artichaut de Jérusalem* is our flat scalloped Summer squash.

There is now no controversy among botanists as to placing the native habitat of the Jerusalem artichoke in North America. It grows wild as far north as lower Canada and as far south as Georgia. Its variants are endless and it is quite possible there are wild types in existence that exceed in food value any that have up to now been brought under cultivation.

It was God's gastronomic gift to the hard-working American aborigine, for it required no effort on his part. It just grew. His corn, squash and beans he had to cultivate, after a fashion, but the artichoke was sufficient unto itself. Once well established it is hard to eradicate, and it grows with such vigor that it will eventually drive even that tough and pervasive pest, quack grass, from its native sod.

In the past fifteen years the Jerusalem artichoke has been given more scientific attention than during the many centuries of its use by human

beings; and it is perhaps safe to venture the prediction that the next decade will involve more intensive study and research to wrest the secrets from the most ancient of American edibles.

From the point of view of the food chemist it presents real opportunity for experimentation. It is a tuber and that word carries the anathema of a Papal bull to millions of people for whom starch is a curse. This tuber, however, stores its carbohydrates, not in the form of starch, but as inulin, whose boon companion is levulose, the most valuable of all the sugars. So it is entirely possible that from these humble sunflower roots will be developed foods that fat ladies and gentlemen may eat for energy and health without the menace of added weight. It is also more than a possibility that from this same source will come foods that may be tolerated by sufferers from diabetes.

As a farm crop Jerusalem artichokes have many points of interest. The tops yield excellent silage, almost as good as corn, and the tubers themselves provide a new source of fodder for hogs, sheep and horses.

Lauremberg, writing in 1632, gave several good recipes for cooking the Jerusalem artichoke, but the summation of present culinary practice is contained in a careful and intelligent study made for the United States Department of Agriculture by D. N. Shoemaker. I can do no better than to quote him, but take the liberty of saying that a little lemon juice may be judiciously added where appropriate. For instance, the pared vegetable will keep its color better if dropped into well acidulated water. A teaspoon or so of lemon juice will improve a purée or a casserole and lift it to new heights.

**Preparation.** The tubers which grow wild are often small and irregular, and therefore tedious to pare or scrape. Both for this reason and because of their very mild flavor, baking in their own skins is one of the best methods of cooking. They must be well scrubbed with a stiff brush.

**Baked Jerusalem artichokes.** Bake in skins 30 to 60 minutes according to size in a slow oven. They may be served in the skins and eaten with butter. Or they may be scraped out with a fork and spoon, mashed, and seasoned with salt, pepper, and a little butter or a very little cream. They should be sweet and pleasing in flavor if properly handled.

**Boiled Jerusalem artichokes.** The Jerusalem artichokes may be boiled in their skins and peeled afterwards. This is one of the best ways of preserving flavor. If pared before boiling, the vegetable should be thinly sliced, very little water should be used, and it should be boiled down almost dry at the close. Small tubers may cook tender in 15 to 20 minutes. Season with butter or cream, salt, pepper, and a little lemon juice or nutmeg if liked. The flavor is much enhanced by cooking in milk or in a good meat broth. Or boil with a

(Continued on page 52)

## "What! A Square bath?"



"I'm coming right over . . ."

"Here it is! And see how well it fits this space. Only four feet wide, four feet long —"

"And isn't it distinctive? It's a Kohler bath. Times Square, they call it."

"That's why we chose it. It adds that certain something we wanted. See the corner seat for a foot bath, and the safe, flat bottom."

"And it's so roomy for a soak or a shower. Why, you can revel under the shower and the water won't splash outside."

"And here's a grand new feature. See that mixer handle! Well, it mixes the water for *either the shower or the tub*. Just lift the knob on the spout after you have the right temperature, and water is directed to shower. It's another exclusive Kohler improvement."

"Yes, and I like the low, wide front too! Who's your plumber? I'm on my way!"



**See for yourself!** The new Times Square bath is smart, practical — meets the needs of all, young or old. It combines with other Kohler pieces to make neat matched sets. (Shown here—Jamestown lavatory; Placid closet.) Look over the complete line—many styles and sizes—and priced to fit the requirements of your purse. Ask your Master Plumber to help you select the fixtures best suited to your use. Convenient terms are available. Kohler Co. Founded 1873. Kohler, Wis.

MAIL THIS COUPON NOW. ASK ABOUT OUR DEFERRED-PAY PLAN.

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• Please send your colorful 24-page book showing new plans and color schemes for bathrooms and kitchens. Address Kohler Co., Dept. 3-P-2, Kohler, Wisconsin.

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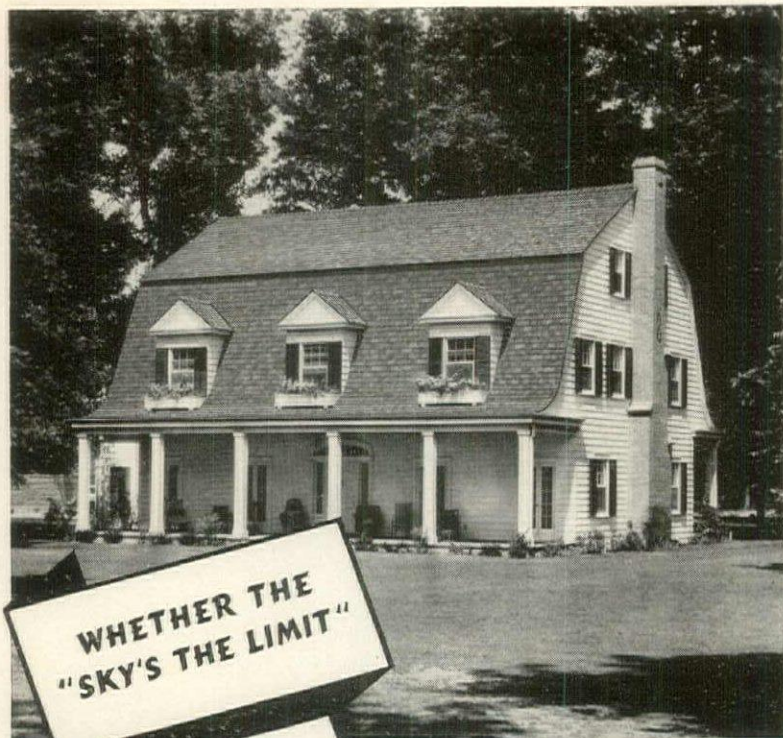
☐ I plan to remodel

Name \_\_\_\_\_

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WHETHER THE  
"SKY'S THE LIMIT"

OR PENNIES  
MUST COUNT—

LLOYD STROUD RESIDENCE - BAKERSFIELD, CALIFORNIA  
CLARENCE CULLIMORE, Architect

The  
Certigrade  
Californian  
with double-  
coursed Cedar  
Shingles on  
exterior walls.



## CEDAR SHINGLE ROOFS are America's No.1 Choice

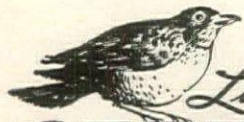
A NATION-WIDE SURVEY disclosed that architects favor Red Cedar Shingles irrespective of the price class of the home they design. The architects' knowledge of building materials is a basic one and they know that genuine Cedar Shingles give care-free service, long wear, better insulation, substantial appearance, low cost figured by the years they last and protection from hail and wind storms.



### DOUBLE - COURSED SHINGLED WALLS ACHIEVE GREATER BEAUTY & LONGER LIFE

The greater attractiveness of double-coursed shingled walls is due to the deeper shadows created by the combined thickness of two shingles laid right on top of each other, plus the wider weather exposure of shingles. The cost is no more because of wider weather exposure and the use of No. 2 or No. 3 grades for the under course.

Write for your copy of "Home Protection"  
mailed for ten cents in coin or stamps.  
Address Red Cedar Shingle Bureau, Seattle,  
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Like Feathers on a Bird  
**CERTIGRADE**  
Red Cedar Shingles

Certigrades pass official inspection  
for grade and quality.



Sold only by established  
lumber dealers.

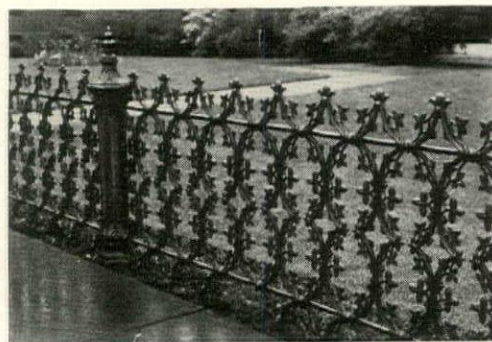


## ELEGANT GARDEN FENCES

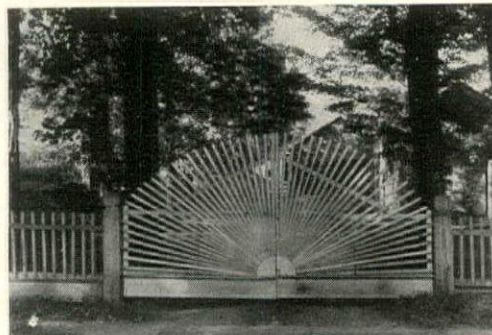
Designed in the early 19th Century by the  
craftsmen of upper New York State



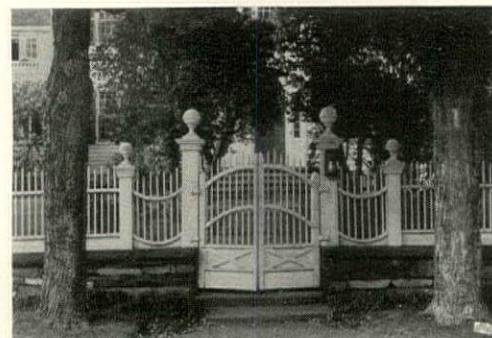
Greek Revival at its most magnificent is the style of the Randall mansion, now in ruins, at Cortland, N. Y., reflected here in the delicate railing at the side of the entrance steps



Strawberries were the inspiration for this cast iron fence which bounds the garden of the Old Ladies' Home at Mohawk, N. Y. The fruit is used as finials, the leaves for the fence



A peacock gate, of wood painted white, marks the main entrance to the Rider house at Rensselaerville, N. Y. A picture of the house itself was shown in our August, 1940, issue



A single architect, Ephraim Russ, designed all of the most beautiful houses in Rensselaerville, N. Y. This gateway is for the Daniel Conkling house, which was completed in 1806



## CHILDREN'S PARTY TABLES

Circuses, fishponds and rabbits provide gay themes for entertaining your young fry

EVERY child loves a party. With the very young this may mean nothing more pretentious than a tiny portion of ice-cream added to the regular meal, or a sugar cookie, not usually included.

But as the child grows older the party is inclined to require something more than this and so the devoted mother tries her utmost to arrange a table setting for the refreshments, of outstanding childish interest and quite different, to follow the games and general entertainment of the occasion, such as a birthday.

### For eye-appeal

Parties for the kiddies are quite as important as those for grown-ups, if not more so. For children, I find, are more likely to be satisfied through the eye at the table than through the food, as long as ice-cream remains on their menu.

The circus table, therefore, is one that they will surely like. This may be given before they are actually taken to the circus or if that adds too much excitement to an already exciting event in their lives, it can be just an excuse to entertain a few of the little boy's friends.

I say "boy" because boys, as a rule, are more impressed with the wonders of the circus than little girls are, but the party can just as well be given for a little girl.

To arrange such a table I would advise using one from the kitchen, large enough to seat six children. It should first be covered with a piece of white material, possibly a sheet, to accentuate the whiteness of the fresh muslin that is to be put over it, tightly drawn and held around the edge of the table-top by thumb-tacks.

At each place I would suggest that you lay a round doily, cut out of bright red oil-cloth, to add an extra touch of gaiety. Then a deep ruffle of the muslin should be pinned around the edge of the entire top, reaching to the floor, in the manner of a dressing-table. To cover this edge, narrow gold braid may be used from which to hang multi-colored metallic pennants, thus giving the effect of a real circus tent.

### A circus ring

In the center of the table should be placed a wooden ring about 14" to 16" in diameter, and 2" high, painted bright red. I know of no place where such a thing can be bought, but it can easily be cut out of a piece of wood, then painted to match the doilies.

The center should be filled with sawdust and in it, also in the center, should be added a low spool-shaped stand, likewise red, to hold a large red rubber ball, possibly decorated with an elephant.

Around this, in the sawdust, animals, such as those of Walt Disney's, should be placed, some ridiculously dressed and all of them amusing. Outside the ring and in a line with the center of the table-top, another animal should be added to lend height, such as a giraffe.

Then next to them a toy clown of suitable size should stand at each end of this center decoration.

Appropriate dishes for this circus table will be those decorated with different animals in color. These may include a plate, plain or divided, a mug and a saucer for cooked fruit or ice-cream. Amusing napkin rings that come in carved wood, ornamented with a dog, may hold red or blue napkins, or these colors may alternate. A child's set consisting of a medium-size knife, fork and spoon, would then be all that would be required, other than a paper favor, if you like, in the form of a clown with small red candies filling his generous sized pockets, at each place.

For this same type of table, I have also used a specially made centerpiece of cardboard and paper in the form of a sawdust-filled circus ring, that included a clown with a stick in his hand making an elephant stand on its hind legs and do its tricks.

Then on either side and mid-way down the table, I inverted small red tubs, such as the elephants stand on in the circus, and filled them with peanuts, in the shell. In the center of each tub I then put a red candle so that it really became a sort of candlestick nut dish. The napkin rings were cut out of red cardboard, about 1½" wide, and ornamented with a clown's head, such as can be bought at the paper favor counters of the larger stores.

### The toy parade

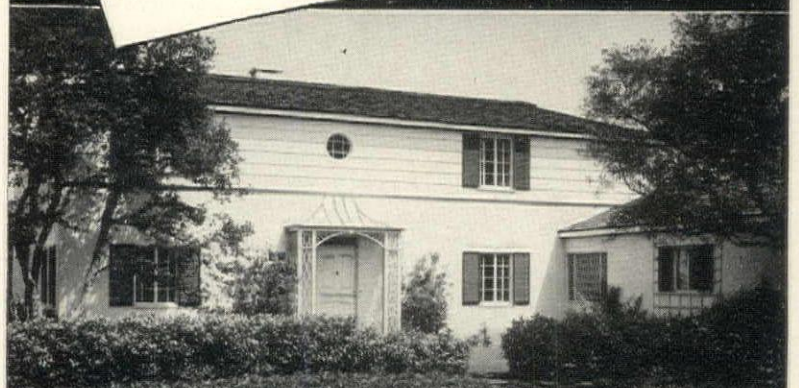
The decorations on children's plates also serve as appropriate suggestions to be carried out in the entire treatment of the table and are of great delight to a boy, such as a train of tiny cars on an oval track, for the centerpiece; South American Joe, really a cowboy featured with his horse, both made of paper; Jack-in-the-Box with one of large size surrounded by small ones; toy soldiers marching in lines of two or four across the table-top; a barnyard setting with a group including a cow, horse, pig, geese and chickens, and a sail-boat center decoration with tiny boats placed on a mirror plateau to go with sail-boat dishes.

Another setting that will be enjoyed by little girls, as well as boys, is that in which a cardboard fish-pond, which comes in a game by that name, is placed on crinkled green paper or cellophane, to suggest waves. When the fish have been caught by each child on rods tipped with magnets, they can then be scattered around on the paper. The child who has caught the most fish should then receive a prize.

There is no children's china I know of with a fish decoration but plain light green pottery plates will do quite as well, as the interest centers so strongly in the game that is played.

With all of these suggested settings the linen had better be in the form of doilies in some bright harmonizing color, and inexpensive, to withstand (Continued on page 53)

## for WHITER White Houses



DOUBLE-WHITE house. Architects: David J. Witmer and Loyall F. Watson, Los Angeles, Cal.

If you want a house that's really white, it makes all the difference in the world what kind of paint you use. Because of its specially chosen pigments, Cabot's DOUBLE-WHITE is whiter when your

house is newly painted. It keeps its gleaming whiteness because these pigments resist the discoloring effects which soon spoil the beauty of many white paints. Effective on stone, brick, or wood.



Old Virginia White house. Architect: F. O. Wolfenbarger, Manhattan, Kan.

For a shingled house, we suggest that you use Cabot's famous Old Virginia White. It gives the same long lasting whiteness as Cabot's DOUBLE-WHITE,

but it has a unique texture-revealing quality which emphasizes the grained beauty of the wood. Old Virginia White is also perfect for stone or brick.



House, Salisbury, Conn., painted with Cabot's Gloss Collopakes and DOUBLE-WHITE. Architect-owner: George T. Gillette.

**A Note on Color.** For trim or body colors, use Cabot's Gloss Collopakes—non-fading because they are made with pure pigments entirely without fillers.

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## Cabot's DOUBLE-WHITE and Gloss Collopakes The Colloidal Paints



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## CABIN TO HOUSE IN 4 STEPS

A practical plan for building a Summer home room by room

THIS house is based on the idea of starting with a one-room week-end cabin—added to in four steps in a planned sequence, finally becoming a four-room, two-bath house.

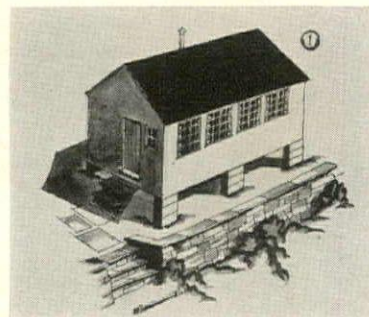
The central room (drawing #1), built first, is 18' x 24' with windows across the front overlooking the road and a brook. On the opposite side of the room are bunks. Between them the wall is framed for a future fireplace.

The second year (drawing #2) a cellar was excavated and a retaining wall built under a part of the central unit in which a hot-air furnace was installed. A northern extension was built, 9' x 22', including a bath and a closet. The dirt from the cellar was used to make a terrace beyond the extension. The fireplace and chimney were built in the living room, and the stove moved into the new extension, now used as a kitchen. A hall paved with flagstones was excavated and a stairway to the living room built.

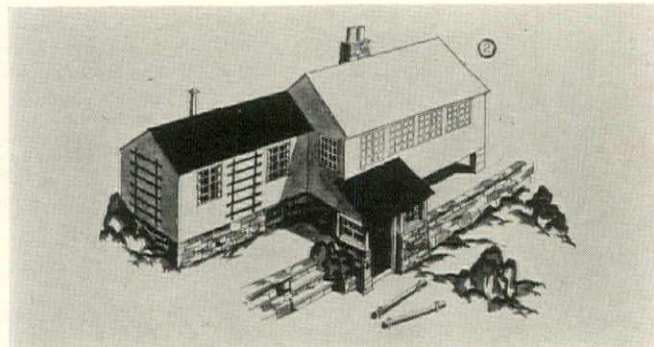
The third year (drawing #3) the remainder of the cellar was excavated under the central unit, making another

terrace in front of the house. This became the kitchen, and the stove was moved downstairs, the old kitchen becoming a bedroom accommodating twin beds and a small bedside table between them, and an American Sheraton bureau. The kitchen has two large French doors opening on the terrace with a dining table between them.

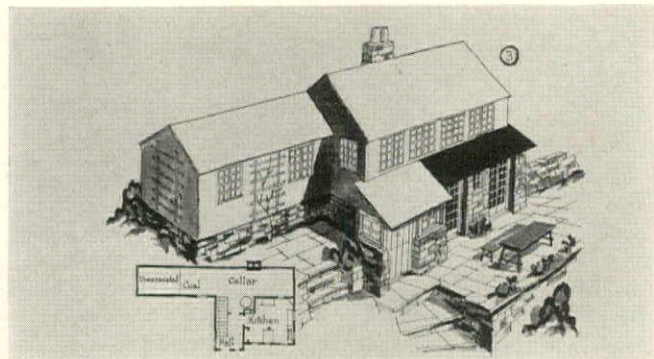
The final addition, to the south (drawing #4), has another larger bedroom, a bath, and closets for bath and bedroom. A small fireplace was provided in the bedroom, and the terrace was extended.



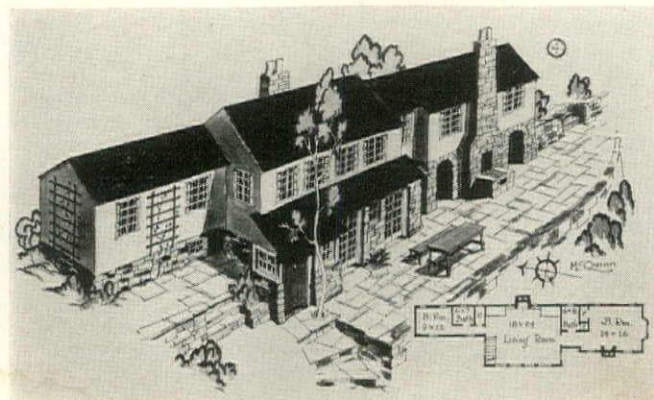
1. THE INITIAL STEP



2. A BEDROOM AND A CELLAR ARE ADDED



3. A LARGE KITCHEN MOVES DOWNSTAIRS



4. ANOTHER BEDROOM WING COMPLETES THE HOUSE



## THE CARE OF FLOORS

Practical hints on floor protection—waxing—  
changing finishes—splatterdash

THE best floor is not always the finest but the best kept. And the secret of having really attractive floors is the same as having an attractive table. It requires a certain amount of care.

Almost any sort of floor is improved by a regular monthly waxing. Areas that bear the brunt of floor traffic should be coated more frequently.

If you are fortunate enough to have a fine floor, you have little to worry about except to keep this protective armor of wax intact. Sweep it with a soft hair broom or a regular broom encased in a soft cloth. Wipe floor once a week with cold water and dry immediately. The mop or soft brush used to clean the floor should be entirely free from oil since oil has a tendency to soften the wax.

If you have moved into a house or an apartment where the floor has been allowed to get into bad condition, you can work wonders on it by following through the method described below.

Before beginning, wash the floor thoroughly with soap and water, rinse and dry completely. Any traces of old wax should be removed with turpentine or a dry powder type of floor cleaner mixed with water and applied hot, which is available at any paint store. Don't allow the water to remain on the floor any longer than necessary as it has a tendency to raise the grain.

If the old floor has been shellacked, worn spots may be touched up without refinishing the entire floor. But if it has been varnished, you should touch up the worn spots and then recoat the entire floor. If when the varnish is dry the finish has too high a polish, you can subdue it by rubbing it with oil and powdered pumice. Pumice and water will dull it even more.

### Changing from paint to stain

To change the finish of a floor from a paint to a stain, first remove old paint coating with a paint remover. You apply this according to directions on the can, and scrape away the soften-

ed finish. When the surface is clean, wash the wood thoroughly with a cloth soaked in turpentine to take off any wax left by the remover. Next apply the stain according to directions on the can and finish when dry with shellac.

### Brighten old floors

Sometimes an old floor can be helped and made really gay with paint in various colors to harmonize with your decoration. Often a floor badly stained or marred looks lovely when doctored with paint and brush.

Splatterdash is another finish for Colonial interiors which is fun to do.

### For concrete floors

A new coating satisfactory for concrete floors is now on the market. It is made from plantation crepe rubber and contains some of the inherent properties of rubber such as alkali, acid and moisture resistance. On the other hand it is very hard and must be compounded with other ingredients to render it suitable for use in paints. Before the application of this coating, as with others, the concrete floor must be scoured free of dirt and grease. A good cleaning fluid is made of soap chip solution, in the proportion of one and one half ounces of soap chips to one gallon of water. Scrub the floor two or three times if necessary to remove all traces of grease and soil, then rinse.

Sometimes trouble occurs in finishing cement floors after wet plaster from a ceiling has been allowed to fall on them by careless workmen. In this manner, white spots are often caused which may not be concealed by a transparent sealer. The plaster should be scraped up immediately and the floor sponged with a mixture of equal parts of muriatic acid and soft water. This should remove any traces of lime. Next, wash the floor with clear water, going over the surface thoroughly several times to remove both the acid solution and the lime stains. After the floor is dry, the stains should have disappeared and a transparent sealer may then be applied.

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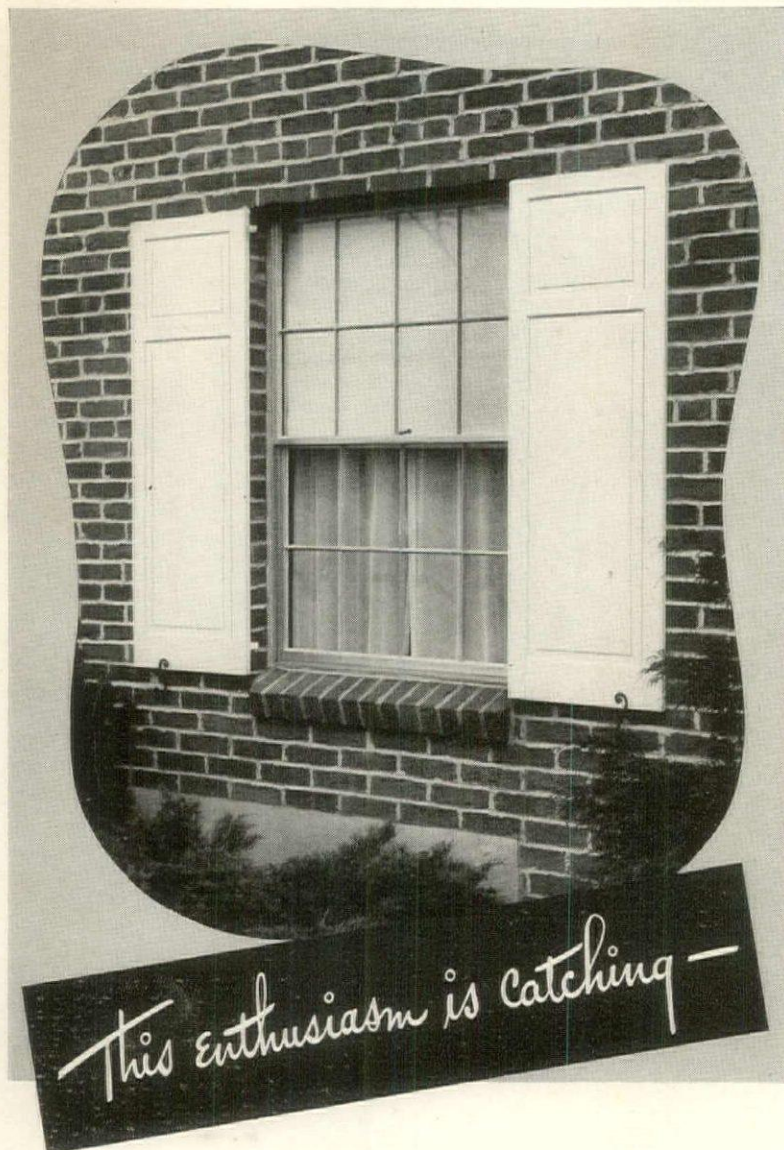
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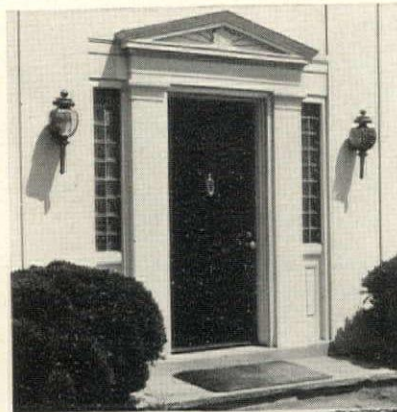
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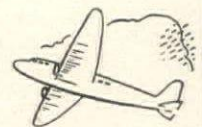
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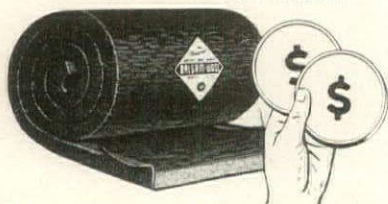
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## GARDENING IN THE JUNGLE

**G**ARDENS are definitely growing in America! Recent years have seen a remarkable increase in outdoor interests, and gardening has taken no small place on the list of open-air activities. Not only is the number of private gardens on the upswing, but there is a growing interest in larger, public and semi-public gardens as well. And with most of our Northern gardens now put to bed for the Winter, gardening America turns its eyes to the South.

One of the most fascinating and unique semi-public gardens in the country is McKee Jungle Gardens near Vero Beach, Florida. It is an outstanding tropical garden spot in a state known for its lush, year-round, sub-tropical flora. In its natural background it is typical of the almost impenetrable jungle growth which once stretched over considerable areas of the Florida east coast, before most of this type of land was cleared and planted to citrus groves.

Fourteen years ago, seeing the destruction of so much of this primitive jungle splendor, Waldo Sexton, of Vero Beach, and Arthur McKee, of Cleveland, set aside an eighty-acre tract of the land which they owned as a sort of jungle preserve or park. They opened up trails into the dense undergrowth and turned the area into a fascinating natural hobby garden. They needed only to look about them for a theme for their venture; the jungle supplied it. They decided in the beginning that always the basic, casual spirit of the real, untouched Florida jungle was to prevail, no matter what course their gardening efforts might take or what pressure might be put on them by small-minded garden enthusiasts who would rip out all of Nature to plant in their own formal manner. Much of the interest of the place now lies in the fact that they have stuck to this idea.

#### The real Florida

For a number of years it remained strictly a private garden, open only to themselves and to their friends. It stood as a place where these two men could find a new world and forget for an hour the old; a place where they could take newcomers to the state to show them the real, original Florida. Here in the jungle, at each new bend in the winding trail, one breathtaking view after another met the eye, captured it again and again, and led the explorer deep into a trackless no-man's-land of the tropics.

The tangled verdure here was as dense as any to be found in lands much nearer the equator. Overhead the azure sky peeked through green foliage and the tropic sun sent shafts of gold, like long artist's brushes, to paint intricate patterns on the dark earth. The visitor went forward slowly, constantly held in check, both spiritually and physically, by the man-fighting walls of this mysterious jungle wilderness which towered before him on every hand. Great vines laced themselves into a net over trees fallen in jack-straw disorder and half buried in a thicket of ferns of infinite variety. Stately pylons of palms held up the incredibly dense confusion of greenery that formed the ceiling of the jungle, and above it ancient live

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oaks and age-old Sabal palms extended heads as if to look at the horizon.

Mosses and air plants draped themselves to fill what few gaps were left by the spreading fronds and leaves of the trees themselves. A soft evening light pervaded the area, even at midday. Small still-flowing jungle streams wove their way back and forth, often hidden for considerable distances by the heavy jungle carpet of lush green foliage, heavy vines and dead and fallen trees. Emerald green palm fronds added their castanet rattle to the melancholy hymn of the wind in the trees, yet about the place there was an almost mysterious hush, broken only by the rustle of small animals as they scurried about.

Here, tightly clasped in an almost impenetrable growth, Nature held her gardening secrets of the centuries. Scattered throughout were tall palms whose lower trunks were blackened by the effects of fire that raged over the section at some time beyond the memory of any one living in Florida. Although it was impossible, because of the absence of annual rings, to tell the age of these palms, their heights were evidence of growing periods perhaps exceeding a hundred years. Massive live oaks in the area had been found to have reached ages of over five hundred years.

#### Curious visitors

Inspiration for opening these jungles to the public came to the two jungle gardeners from the increasing number of uninvited, although persistent, visitors, who had heard of the place and stopped to satisfy their curiosity. Since the place became available to tourists and others beyond Sexton's and McKee's personal acquaintance, many thousands of visitors have stopped to spend an hour or so exploring the area.

Naturalness of the jungle has always been stressed in this unusual garden, rather than "civilized" plantings. Recently, when friendly advisors advocated turning the Eden-like area into a vast tropical flower garden, Sexton and McKee resisted the idea. A riot of flowers just didn't belong, so none was created.

True, there are flowers there today, hundreds of them, but of kinds which do belong in the jungle, and these planted more or less individually in circumstances in which they might be found in Nature. Such flowers are the orchids, of which McKee and Sexton have acquired a sizeable collection. The Florida jungle itself contained several native types, and hundreds of others, exotic species and gorgeous hybrids, have been brought in.

Again, with the spirit of the jungle in mind, the orchid bulbs were placed in the trees, as they grow naturally in the countries from whence they come originally. Air plants themselves for the most part, although the McKee collection includes terrestrials also, these orchids grow side by side with the great variety of Florida air plants found here in almost limitless profusion. It is likely that better, more perfect orchids could be raised in greenhouses, under glass and in controlled conditions, but the idea here is to show them as Nature herself grows them.

And this may eventually turn up some valuable scientific data in proving  
(Continued on page 49)



## GARDENING IN THE JUNGLE

(Continued from page 48)

that these plants can stand temperatures and humidity conditions not now considered proper for their best growth. The possibility that such facts may be uncovered is born out by the discovery made during the cold Winter of 1939-40 that orchids growing on trees in the jungle often survived with much less damage than did others in pots, exposed to only a fraction of the cold. In this experiment in planting orchids wild in the trees the botanists in the McKee Gardens have the cooperation of several prominent orchid experts, themselves interested in the outcome of this work.

At a limited number of spots through the area, where Nature herself had left open clearings, concessions have been made in recent years to the flower lovers. Azaleas, gardenias and other similar flowers have been planted, but always these are kept as a minor interest, and while nearly every other private or public garden competes for more and bigger masses of flowers, McKee Jungle Gardens remains true to the original jungle influence.

Recently, when their botanist expressed a desire to experiment with the cross-pollination of the hibiscus, a space was allotted for the culture of these popular flowers, but, again, the hibiscus group was so arranged as not to infringe upon the jungle beauty itself. Jens Hansen, the botanist in question, and superintendent of these gardens, had always been interested in the Florida hibiscus, feeling that it was deserving of a more important place in the minds of flower lovers. Also he thought he saw possibilities for the development of even more beautiful hybrid varieties. Sexton and McKee were interested in the idea and provided him with the space to carry on his work.

### New types of hibiscus

During a period of several years Hansen has created many new types of hibiscus including blossoms of almost every hue and shade in single, double and even triple petal formations. When a large number of them are in bloom, which is almost always, for these flowers bloom nearly the entire year around, this hibiscus clearing in itself is no small display. There are over a hundred different varieties with twenty or thirty in bloom at one time.

Working quietly over a period of years Sexton and McKee, in addition to preserving the native jungle growth in their unique garden, have developed their hobby jungles into a vast, world-famous botanical garden as well. Without in the least doing damage to the pristine naturalness of the spot, they have imported, from one source and another, over two thousand distinct species of foreign plants.

Some have been sent back to them by interested traveling friends who have caught the spell of what these two men were trying to do and have wanted a hand in it. A number of the plants have been traded from other botanical gardens all over the world, and an additional large number of species have been sent here by the Federal Bureau

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of Plant Immigration. Some of the plants, particularly those accustomed to a natural environment of extremely high altitude or to constant very high temperatures, have not lived. But most of the imports have been surprisingly adaptable to the remarkably rich soil.

So in addition to many hundreds of species of plants and trees native to this section of Florida, the jungles now contain literally thousands of foreign plant specimens. It is a veritable Ellis Island for botanical immigrants. There are plants here from Mexico to Malaya, Honolulu to Hong Kong. Many are desirable for their beauty of foliage or blossom, and the value of others lies in their commercial possibilities if adaptable to Florida soil and climate.

### African mahogany trees

There are several specimens of African mahogany trees here, which have found the rich soil and sub-tropical climate to their liking and have fairly burst with new growth. From a mere twig five years ago, when it was first planted here in these Jungle Gardens, one specimen now measures thirty inches in girth, and, remarkably enough, withstood even the extreme, record cold weather of the Winter of 1939-40. It is not unlikely that some day the great plain that stretches across south Florida may be planted thick with these mahogany trees, and if so the experimental planting of these specimens in Sexton's and McKee's Jungle Gardens will have contributed much highly useful information to such a development.

There are kapok trees from Java, whose seeds supply the down from which many of our modern mattresses and pillows are made. African oil palms are found here, which, in their native areas of Africa, grow nuts from which oils are taken to be used in cosmetic soaps. Manna, of Biblical mention, otherwise known as St. John's Bread, is growing here, as are coffee and tea plants. The Ylang-ylang tree from the South Sea Islands grows its fragrant flowers in the midst of these jungles. Oddities among the thousands of plants gathered here are the fingernail plant, whose leaves are tipped with red, suggesting the modern maiden's fingernail adornment; the sensitive plant, whose delicate leaves wilt immediately at human touch, but return to their normal freshness again in a few minutes; the pelican flower, so named for its peculiar resemblance to that bird, and also known as the Guatemalan fly trap.

### A botanical world tour

Sugar palms, native to Java and the East Indies, rubber trees from Brazil, vanilla vines from Mexico and cinnamon from the Far East all add their names to make this exotic spot something of a botanical world tour.

And a feature of the McKee Jungle Gardens are the hundreds of royal palms which were brought in and scattered over the eighty-acre tract. Three hundred of these stately trees have grown up, entirely by accident, into one of the most fascinating sights in the entire state, if not in the country. Set out between rows of orange and grapefruit trees that had been planted earlier, before these gardens, as such, had been conceived in the minds of their developers, they crowded out the citrus trees and grew, in the surprisingly short

(Continued on page 50)

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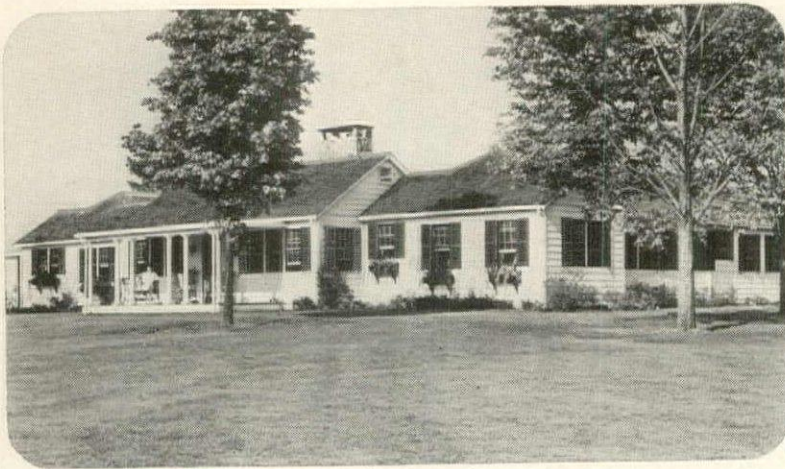


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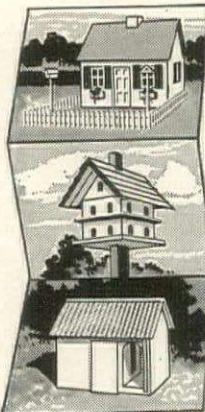
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## GARDENING IN THE JUNGLE

(Continued from page 49)

space of nine years, from sprigs that stood in four-inch flower pots to giants that now reach lacy fronds skyward to heights of fifty feet, and whose girth in many instances exceeds twelve feet around.

Unlike other botanical gardeners, however, these two men, clinging to their original theme, have set out their specimens along trails deep in the native jungle growth. The result is a complete informality found in few other gardens in the world. The arrangement has proved advantageous for the plants as well as created an extremely interesting effect for the jungle visitor.

Although no monkeys were native to Florida, the jungle hardly seemed complete without them. They would add interest without in any way distracting from the jungle theme. So Sexton and McKee set about importing groups of them, setting aside certain areas of the jungle and enclosing these for each of the several species. Spider monkeys were caught and shipped here from Central America, as were rhesus and macaques from India and chimpanzees from Africa. In the freedom of these jungle parks several species have had

young, attesting to the natural freedom and comfort they find here. Today these unique "cageless" jungle enclosures house several hundred monkeys and apes, all living happily in the trees.

What was originally only a pristine wilderness, practically a jungle waste, became a real adventure for these two men and now provides an opportunity for thousands of back-yard gardeners or "cliff-dwellers" from the cities to partake of the thrill of exploring a jungle. While previously it was impossible for all but a few, because of the limits of time and money, to enjoy a jungle safari, now it is within the reach of any who can travel to Florida.

They can see, thanks to the work of jungle gardeners Sexton and McKee, real, live, native jungles, thousands of imported tropical plant oddities and colorful flowers, all growing as if wild. And to make the picture complete they can watch the monkeys performing their happy, always entertaining antics in the treetops. It is all so strange, so definitely different, that no one traveling in Florida should consider his trip complete unless he has spent an hour or so here.

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## COOK-BOOK REVIEWS

June Platt, House & Garden's culinary expert, reports on six new books on cooking

**HORS D'OEUVRE AND CANAPÉS** by James Beard. Published by M. Barrows and Co., Inc., N. Y. C.

James Beard has written a book about hors d'oeuvre and canapés, and M. Barrows and Co., Inc., have published it, and we thank them both very much. We still have room on our cookbook shelf for Mr. Beard's book, but if anybody writes any more cookbooks we shall have to build another shelf! It's a most exciting prospect.

However, we are delighted that Mr. Beard chose to write about cocktail trimmings because to date we have no book devoted to the subject in our collection. Besides, we know that Mr. Beard has every right to have written on this subject intelligently, having organized in New York a highly specialized catering service gratefully patronized by many harassed givers of cocktail parties in this hectic city of ours. Here he lets out the secrets of this most successful service.

You will find in the book a helpful chapter on what to do, and what not to do, if you are giving a cocktail party. Another chapter tells you how to mix the drinks. There are recipes for cold

as well as hot hors d'oeuvre, canapés and sandwiches. Here is a very complete book on the subject, and one to help many a hostess.

**FAMOUS RECIPES BY FAMOUS PEOPLE.** Compiled and edited by Herbert Cerwin. Published by Lane Publishing Co., San Francisco.

Herbert Cerwin, publicity director of Hotel Del Monte, California, deserves credit for having compiled and edited a cookbook dedicated to the American Association of Gourmets. *Famous Recipes by Famous People*, illustrated by Sinclair Ross, with an entertaining introduction by Bruno Lessing, contains top-flight recipes by many of this country's top-flight celebrities.

In its interesting and amusing pages are included a cold meat, ham or chicken—but not duck—soufflé by—can you guess? Also "Metropolitan Steak" by—guess again; and "G-Man Turtle Soup" by—right you are—J. Edgar Hoover.

Whether or not you cook, this book should amuse you. Whether or not all the contributors can really cook I can-

(Continued on page 52)

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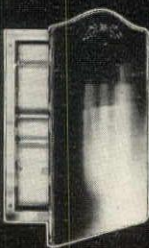
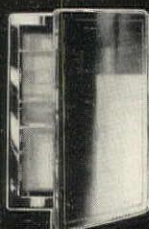
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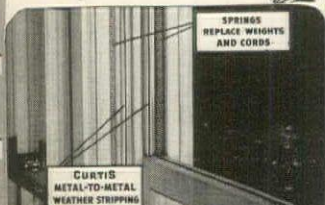
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## COOK-BOOK REVIEWS

(Continued from page 51)

not say, but in case you are interested I'm going to try Julian Street's recipe first, for "Spinach in Coated Pellets". Will you join me?

NEW ORLEANS COOK BOOK by Lena Richard. Published by Houghton Mifflin Co., Boston.

Lena Richard, famous as a cateress in the food-famous city of New Orleans, and also as the head of a cooking school in that city, reveals to us some of the secrets of Creole cooking in her recently published *New Orleans Cook Book*, containing 333 of her most successful recipes.

Gwen Bristow, in his extremely enthusiastic introduction to the book, says that Lena Richard is "a great cook and a great creator of joy". Glancing quickly through the book, I have made a note to try her Oysters Rockefeller with Green Sauce, Okra Gumbo, Calas Tous Chauds, Jambalaya and Watermelon Sherbet. Not all at once, of course! But each of them would surely make a fine pièce de résistance.

EDITH BARBER'S COOK BOOK. Published by G. P. Putnam's Sons, New York.

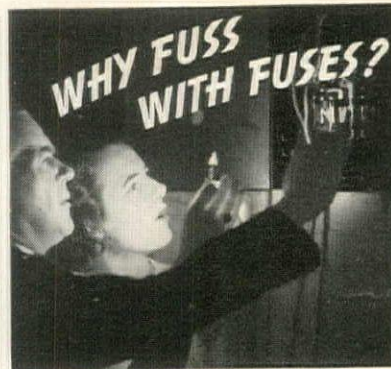
Some day I'm going to curl up on my couch and really read Edith Barber's *Cook Book* all the way through, because it is simply overflowing with cooking and housekeeping information that would do even the most accomplished housekeeper good to read. Any one familiar with Miss Barber's food column in *The New York Sun* and with her syndicated features on cooking would know that the book couldn't help being good.

I speak with conviction, for it so happens that when I'm tired of my own recipes I turn to Edith Barber's book and delight myself and my family with one or another of the 99% American and 100% good dishes contained therein. Take one glance at the colored photographic illustrations and you will instantly feel the urge to go right into your kitchen and go to work.

A WINE LOVER'S COOK BOOK by Jeanne Owen. Published by M. Barrows & Co., Inc., New York.

When Jeanne Owen, an active member of the New York Wine and Food Society, wrote *A Wine Lover's Cook Book*, she fulfilled a tummy-felt as well as heart-felt wish. A wish made by many of us for a practical as well as imaginative cookbook devoted to the subject of wine in cookery.

I heartily agree with Mrs. Owen that if you are going to use wine at all in a dish, it must be a good wine. The recipes themselves have been written with competent authority by one who obviously knows how to cook as well as how to eat. If you are given to adding a bit of sherry here and there, with anxious misgivings, in a brave attempt to elevate your culinary creations to a new height sublime, you would do well to read *A Wine Lover's Cook Book* from cover to cover and profit thereby.



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## ALIAS

### JIMMY ARTICHOKE

(Continued from page 41)

tablespoon of minced carrot and a teaspoon of minced onion to each pound of tubers. Or use minced chives, shallot, leek or celery.

Serve the boiled vegetable in cream or other well-seasoned sauce. Or bake in cream sauce with a sprinkle of grated cheese. Or fry it with chopped leeks, celery tops, or parsley in a little butter, adding white sauce later if desired.

**Jerusalem artichokes en caserole.** Pare, place in baking dish whole or sliced, cover closely and bake in slow oven till done, or about one-half to one hour, removing the cover of the baking dish toward the close if necessary to dry out excess moisture. Season with butter, salt and pepper. Add grated cheese or buttered crumbs or both, when liked.

**Jerusalem artichokes in salad.** The fresh texture of the tubers makes them very desirable in salads, and they could probably be used acceptably in certain other dishes like chop sueys and chow mein. From this point of view they are very similar to the Chinese water-chestnuts. In using them in salads, peel, slice thin, and dice; serve alone on lettuce mixed with water cress, or as a part of a vegetable salad composed of tomatoes, cucumbers, onion, peppers, and radishes, or in other combinations. Serve preferably with French dressing.

**Quick Jerusalem artichoke soup.** Heat 4 cups of milk in a double boiler, add 1 tablespoonful of flour creamed in 2 tablespoonfuls of butter. Lift out, place directly over the fire, and let cook to a boil to thicken. Add 2 cups of grated raw artichokes, 1¼ teaspoons salt, ½ teaspoon grated onion, and ½ teaspoon chopped parsley. Let heat through for 5 minutes and serve.

**Purée of Jerusalem artichoke.** Boiled tubers may be used in the preparation of purée. Prepare and cook just as you would purée of potato. Jerusalem artichokes give a surprisingly good flavor to soups of this type.

**Fried Jerusalem artichokes.** Left-over boiled tubers may be mashed, formed into patties, dipped in egg and crumbs, and fried in deep fat or sautéed in butter.

**Jerusalem artichoke surprise.** Pare the tubers, and cut lengthwise into pieces approximately three-fourths inch in size. Dip in egg and crumbs, and again in egg and crumbs until thoroughly coated. Fry in deep fat, until certain that the pieces are thoroughly done. The fat must not be too hot or the crumbs will burn before the artichoke is completely cooked. Place on soft paper in a pan, put in the oven a short time in order that the fat may be absorbed.

A start has been made for turning the various favorable food elements to modern commercial use. A self-sweetened breakfast food, on the order of corn flakes, has been designed, a candy and a mayonnaise dressing for the over-adipose, a powder for a milk drink, a ready-mix biscuit flour and a dehydrated powder for soups.



## CHILDREN'S PARTY TABLES

(Continued from page 43)

the casualties of a child's party.

Another idea is one inspired by a plate decoration showing a little boy and girl marching along wearing soldier hats and playing on fifes. They were not dressed in soldier uniforms, however, but in the usual clothes worn by children. These I had copied in a large size in cardboard and paper and mounted on a base. It was then placed upon a foundation of huckleberry greens extending out in a lacy covering over the center of the table.

The linen was red and the dishes, suggesting the centerpiece, matched it exactly. Each child had a favor of a little band player holding any one of several instruments, all of which was very amusing and appealed to all the children alike, as the girl stood shoulder to shoulder with the boy, in the decoration.

Another table that proved of great interest to children was one in which a large round wicker tray filled with ripe vegetables was placed in the center of the table. Five long-eared white pottery rabbits, placed close around it as if actually nibbling on the vegetables, completed the arrangement.

As rabbits have a longing for such things, I selected the most tempting greens I could find. Such a grouping must have something large in the center, so I thought a nice white cabbage, with the leaves opened like the petals of a flower, would prove the most attractive. This was mounded up with new potatoes, washed so that they positively blushed; carrots, irresistible to a rabbit; tomatoes, always decorative, with celery, peas, string beans and radishes, tucked in the openings between the pieces.

The edge of the tray I then covered with parsley, so that the bunnies, placed close to it and facing in, appeared to be actually eating, much to the enjoyment of the children. Fortunately, spinach, which is such a bug-bear to most boys and girls, wilts too quickly to have been included, so it was omitted.

### Dancing vegetables

The china showed the "Dancing Vegetables" pattern, with a happy intermingling of carrots, beets, beans, a cabbage and even the abhorred spinach mounted on legs and feet and dancing around in a most jubilant manner, denoting that all prejudices of appetite can be overcome by such a revel.

The napkin rings consisted of a carved wooden bunny, sitting on his haunches, holding a ring which held the rolled napkin and each child had a bunny favor and a basket filled with jelly beans. The doilies were made out of dish toweling with narrow alternating colored stripes, harmonizing with the color of the vegetables.

While this table setting suggests an Easter party, it is really appropriate to use all through the Summer and Fall. The bunnies roam, you know, from Spring to Autumn and fresh vegetables are always available.

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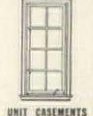


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be considered, there are Swedish paper tablecloths, treated with a process to make them waterproof enabling them to be used many times. Then, too, table mats are especially desirable made of beige-colored oilcloth decorated with a border of Swedish figure motifs in soft blue and other characteristic colorings.

Cork doilies with an amusing juvenile painted design are also practical and easily cleaned with a damp cloth. Sets of red and white or blue and white checked gingham, appliqué in the corners with barnyard animals, and an accompanying bib, done in the same manner, are also to be recommended for children's use. Any of these will hold the attention of the child and unquestionably add zest to the appetite that needs coaxing.

ELIZABETH LOUNSBERY

## NEW BOOK REVIEWS

(Continued from page 39)

of reality while it is shot through with the shining threads of poetic imagery and inspiration.

The story of the little Tyrolean boy and his St. Bernard dog might be considered a Christmas story for young people were it not for the discernible pattern of world tragedy—both the tragedy caused by ignorance, greed and malice and that brought by war, even to such remote mountain districts as the Tyrol.

The character drawing is unusually fine and will be appreciated especially by mature readers. The priest, the kindly yet shrewd and grasping Heiss family who befriend the boy hero and his noble dog; even the nine little brothers and sisters of young Karl are flesh and blood people filled with the virtues and vices of their race and environment. Only Karl himself is a little too good to be true, but since Mrs. Bottoms has something more to convey to her readers than just a story, we know this characterization was deliberate and effective.

As a children's story it would seem to this reviewer that *The Heart of a Child* must be read at a single sitting, or not at all. The hearts of most children are too tender and too impressionable to endure for long the suspense of Karl's separation from his dog. I think I can guarantee that grown-ups will read it at a sitting, from preference. It is not easy to put down and though it is by no means a sentimental tale, it is not easy to read dry-eyed.

The pen and ink drawings by Sascha Kronbourg have a rugged simplicity which suits the atmosphere of the story itself.

BETTER LAWN, by Howard B. Sprague. Illustrated. 205 pages. *Whitelsey House, New York City.* \$2.00

Better lawns—how hard all gardeners struggle to attain—and maintain—them! The author of this latest work on the subject is Professor of Agronomy at the College of Agriculture, Rutgers University, and Agronomist of the New Jersey Experiment Station. His authoritative findings are submitted in untech-

(Continued on page 54)

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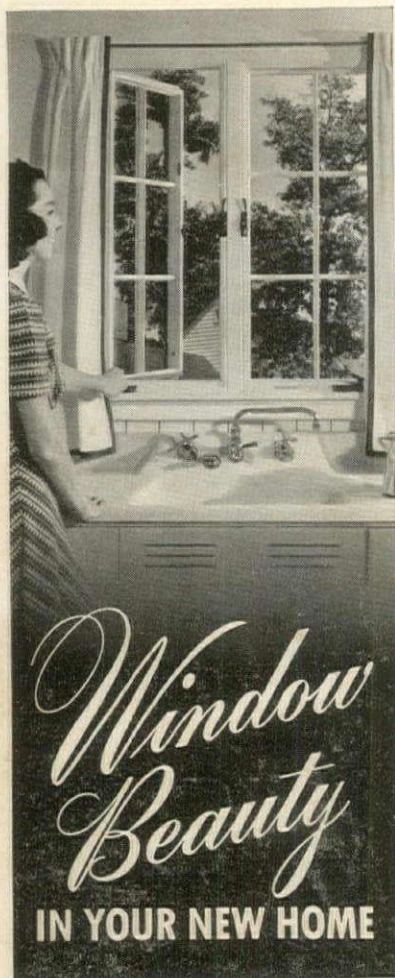
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## BOOK REVIEWS

(Continued from page 53)

nical language which makes them understandable by the amateur.

There are descriptions and sketches of the various grasses in their vegetative condition as found growing in lawns and these make it possible for the reader to identify the plant material with which he is working.

Correct soil conditions and how to attain them, and the proper use of fertilizers and humus, are first discussed, followed by chapters on seed germination and growth; the characteristics of turf grasses; planting; care; turf problems; weeds; and the control of diseases and insect enemies.

Each chapter is fully subheaded to give the reader at a glance an idea of what information is contained therein. The tables, pen drawings and photographic illustrations are a further aid to the practical use of the book by amateurs.

The reader with an inquiring mind will appreciate the fact that Dr. Sprague gives the reasons for various procedures in lawn culture, and the laws affecting the growth of turf grasses. With this information made available, it is possible for the intelligent gardener to discover the reasons for his failures and to turn them into successes.

*Better Lawns* is a book which is destined to take its place as a standard work on a subject which presents difficulties to most gardeners. It deals not only with lawns for home grounds but with turf areas for golf courses, parks and other large areas.

JOHN HULL, a Builder of the Bay Colony. By Hermann Frederick Clarke, A. B. Portland, Maine. *The Southworth-Anthoensen Press*. Illustrated.

Here is a pleasant, leisurely volume which wanders backward into American Colonial days, with a hint here, a fact there, then a broad sweep of imaginative detail which may be nearer to the true fact than the record itself. There are abundant footnotes for authority. Leisurely and at ease in his subject as the author is, it is hard to skip a paragraph for fear of losing some pregnant item which may open an interesting vista of Colonial progress, dear to the heart of the Americana enthusiast whatever his special enthusiasm.

John Hull, the English lad who came to Boston in the autumn of 1635, perhaps learned something of silversmithing from his blacksmith father, as Colonial blacksmiths shaped many a plain silver spoon on their anvils. Doubtless his half-brother, a London goldsmith's apprentice, taught him more, but later, in 1652, his partner Robert Sanderson probably bore the burden of the fine silversmithing credited to Hull & Sanderson. Merchant ships brought many ingots of silver from the Spanish Main and these were fashioned into the beakers and tankards and porringers, priceless today, and also into coinage—the "Willow Tree," "Oak Tree," and "Pine Tree" shillings dear to the heart of collectors. Hull's life as mint-master, merchant, ship-owner, public servant and patriot is well

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traced. The illustrations are precious to students of Early American silver; but the flavor of the whole work smacks so finely of courageous days long gone that the book is especially welcome at this time.

THE HOME BOOK OF TREES AND SHRUBS, by J. J. Levison, M. F. Illustrated. 424 pages. *Simon and Schuster*, N. Y. C.

This book, which is subtitled "A Layman's Guide to the Design, Planting, and Care of the Home Grounds, With Information on Lawns, Woodlands, Flower Borders, Garden Accessories, and the Identification of Trees," is written by a man who is eminently fitted for the task. He is a Consulting Landscape Forester, a former lecturer at Yale University on the planting and care of ornamental and shade trees; former forester to the Department of Parks in New York and Brooklyn and author of *Studies of Trees*.

Though the volume covers the planning and planting of home grounds, lawns, flower borders and garden accessories, the emphasis is laid on trees, their identification, wise selection, planting, care and esthetic appeal.

In the chapter entitled "What Are the Best Trees and Shrubs?" there are lists and descriptions not only of the leading evergreen and deciduous trees and shrubs for garden uses, but also lists of flowers, bulbs, vines and ground covers to be planted with them for fine landscape effects.

The data on the needs and care of trees is clear, succinct and understandable. Any amateur who reads these chapters conscientiously—and who will not, for they are absorbing—can learn what he needs to know about the treatment of his most valuable and decorative landscape asset. Of course there is a chapter on pruning, repair and protection and several others on insects and diseases and their control.

Those country dwellers who have woodlots or woodland areas will welcome the information on how to keep this part of the grounds in healthy condition, the way to maintain its natural beauty and yet enhance it by careful naturalistic planting.

The planting and care of lawns is covered, and flower borders on the home grounds have their place, with alphabetical and seasonal blooming lists of the most important plants.

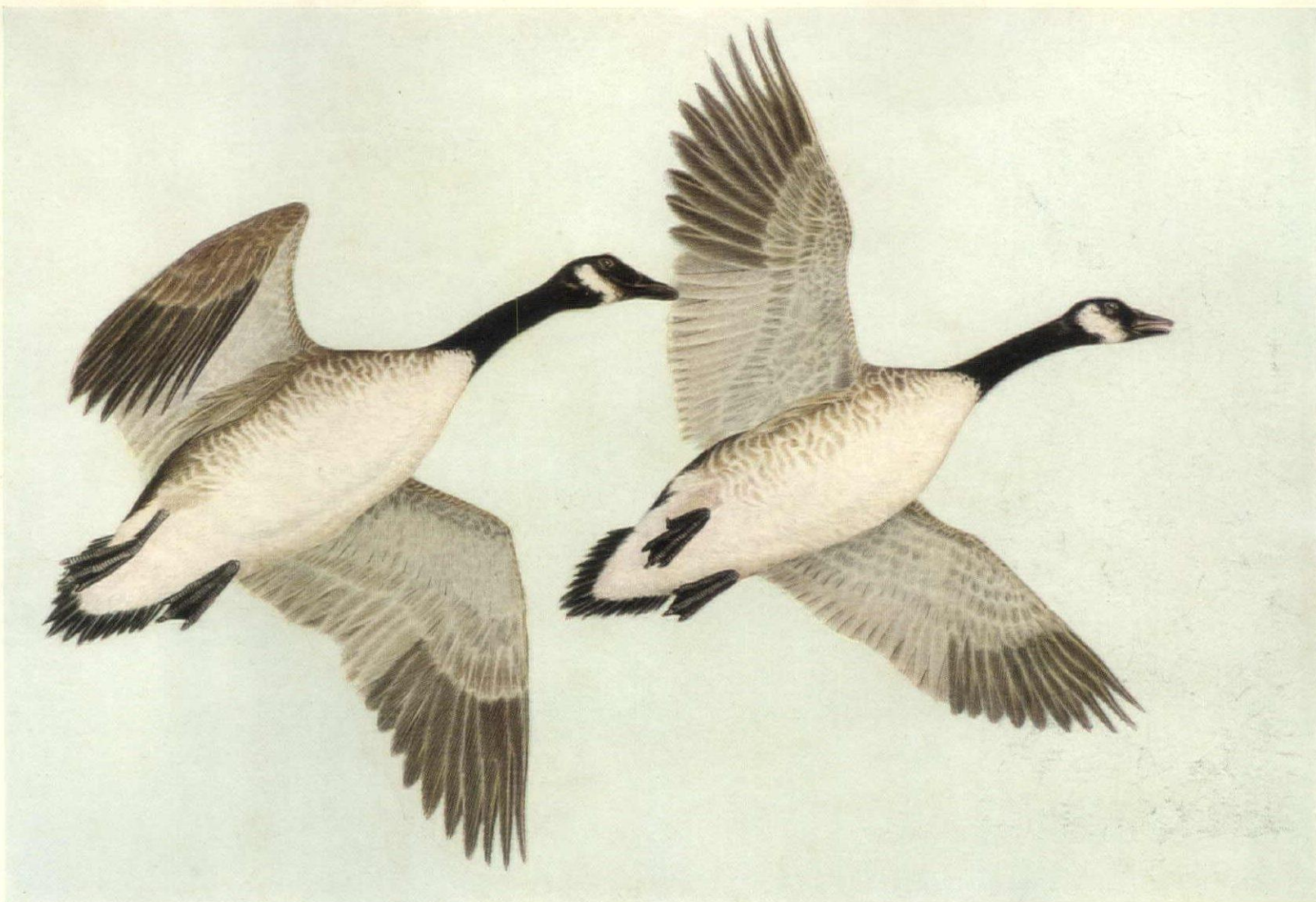
A chapter on accessories—admirably illustrated—is distinguished for its restraint and good taste. There is nothing blatant or obtrusive in the garden shelters, rustic arbors, etc., recommended by Mr. Levison.

"These trees shall be my books, and in their barks my thoughts I'll characterize" is the quotation from Shakespeare which heads the author's fascinating essay on "What Trees Can Teach Us". In these pages we realize that Mr. Levison is not only a close student of the ways of trees, but that he has that peculiar affinity for them which characterizes the naturalist. His chapter on "A Simple Way of Identifying Trees" is most helpful to the amateur in distinguishing one from another, even in Winter when no leaves are born on deciduous branches.


The volume is profusely illustrated with fine photographic reproductions.

G. G. C.






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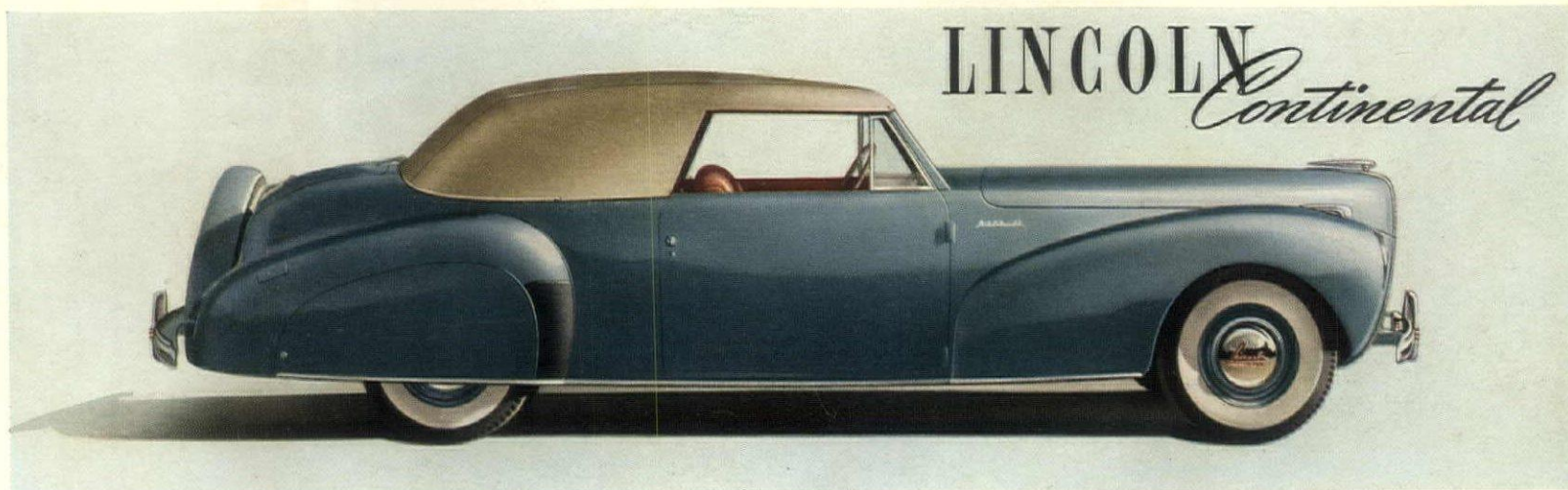
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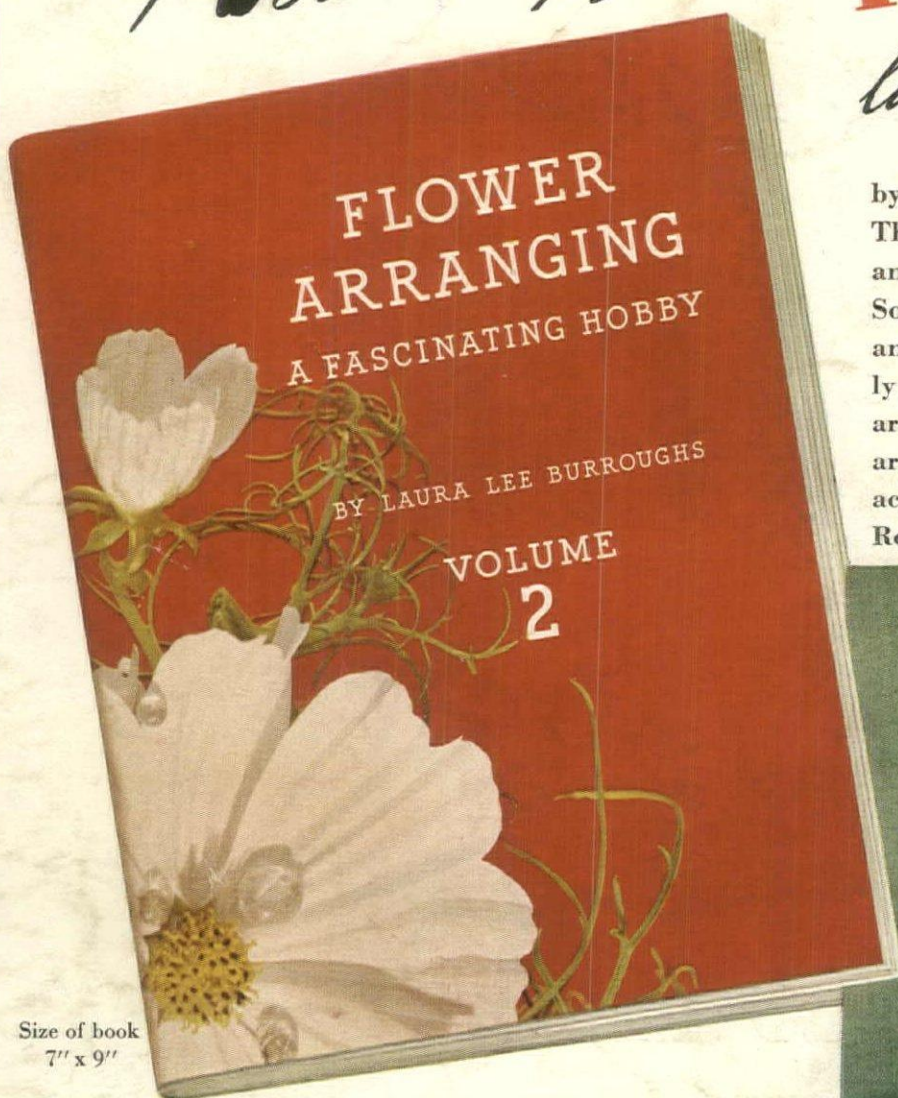
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**GEORGE WASHINGTON'S CHOICE.** True copy of a priceless heirloom from the Mount Vernon home of that First American whose name it bears. A REGISTERED aristocrat whose equal you will rarely see even in the wealthiest of homes. A matchless wedding or anniversary gift to be treasured "even unto the third generation." In traditional white only—already laundered. About \$25.

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AMERICAN REGENCY.  
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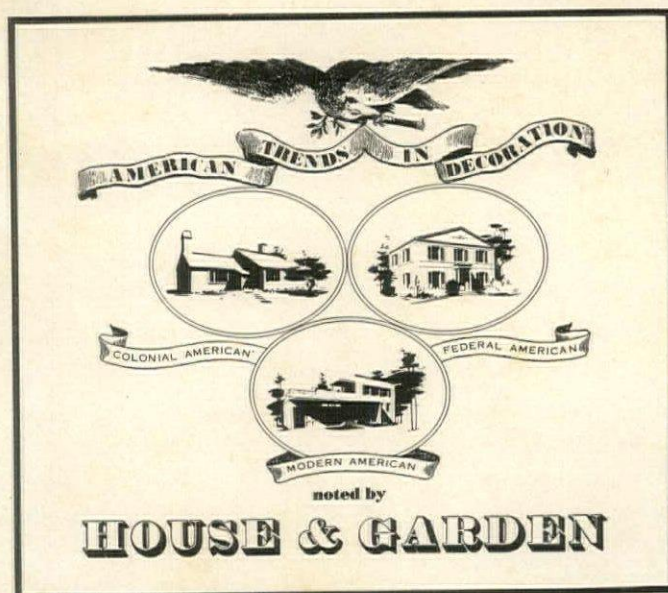




# 1941 AMERICAN TRENDS IN DECORATION

IN THIS issue we raise the curtain on three great American trends in 1941 American decoration: American Colonial, American Federal and American Modern. On the pages which follow, we have not only shown you the origins of each style, in antique furniture and historic document fabrics, wallpapers and accessories; but we have given you a preview of the styles as they will be brilliantly interpreted in 1941.

And to give you an even clearer picture of this year's American decorative scene, a group of the country's finest stores are cooperating with us this month in featuring American Colonial, Federal and Modern. They are listed below; visit the one nearest you and see the HOUSE & GARDEN prophecy come true!



**These stores will join with House & Garden during  
February, featuring American decorative trends**

## ARIZONA

PHOENIX  
Korrick's Dry Goods Co.

## ARKANSAS

LITTLE ROCK  
Pfeifer Bros.

## CALIFORNIA

BEVERLY HILLS  
Bickel's  
LOS ANGELES  
Barker Bros.  
SAN FRANCISCO  
Raphael Weill & Co., Inc.

## COLORADO

COLORADO SPRINGS  
Giddings, Inc.  
DENVER  
The Denver Dry Goods Co.

## CONNECTICUT

BRIDGEPORT  
The Howland Dry Goods Co.  
HARTFORD  
G. Fox & Co.

## FLORIDA

DAYTONA BEACH  
Yowell-Drew Co.  
ORLANDO  
Dickson-Ives Co.  
TAMPA  
Maas Brothers

## GEORGIA

COLUMBUS  
J. A. Kirven Company

## ILLINOIS

CHAMPAIGN  
W. Lewis & Company  
CHICAGO  
Carson Pirie Scott & Co.  
JOLIET  
The Boston Store  
SPRINGFIELD  
The John Bressmer Company

## INDIANA

FORT WAYNE  
Wolf & Dessauer  
SOUTH BEND  
George Wyman & Co.  
TERRE HAUTE  
The Root Dry Goods Co.

## IOWA

BURLINGTON  
The Buettner Furn. & Carpet Co.  
CEDAR RAPIDS  
The Killian Co.  
MARSHALLTOWN  
The McGregor Company

## KANSAS

ARKANSAS CITY  
The Newman Dry Goods Co.  
WICHITA  
Geo. Innes Co.

## KENTUCKY

COVINGTON  
The John R. Coppin Co., Inc.  
LOUISVILLE  
The Stewart Dry Goods Co., Inc.  
OWENSBORO  
McAtee, Lyddane & Ray, Inc.

## LOUISIANA

SHREVEPORT  
The Hearne Dry Goods Co., Ltd.

## MASSACHUSETTS

MALDEN  
F. N. Joslin Company

## MINNESOTA

FAIRMONT  
Bob Wallace Mercantile Co.  
MANKATO  
Landkammer Bros. Co.  
MINNEAPOLIS  
The Dayton Company  
ST. PAUL  
Schuneman's, Inc.  
WINONA  
H. Choate and Company

## MISSOURI

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H. C. Moore Co.  
ST. LOUIS  
Scruggs Vandervoort Barney, Inc.  
SEDALIA  
McLaughlin Bros. Furniture Co.

## MONTANA

GREAT FALLS  
The Paris Fligman Company

## NEBRASKA

HASTINGS  
Brach's, Inc.  
LINCOLN  
Miller & Paine  
OMAHA  
J. L. Brandeis and Sons

## NEW JERSEY

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Levy Brothers  
JERSEY CITY  
Gray's  
NORTH BERGEN  
Castle Furniture Co.  
PLAINFIELD  
Tepper Bros.  
RAHWAY  
Koos Bros.

## NEW JERSEY (Cont'd)

RUTHERFORD  
Hayman Furniture Store

## NEW YORK

ALBANY  
John G. Myers Co.  
BUFFALO  
Flint & Kent  
GLENS FALLS  
Fowler's, Inc.  
HERKIMER  
H. G. Munger & Co., Inc.  
JAMAICA  
B. Gertz & Co., Inc.  
KINGSTON  
Stock & Cordts, Inc.  
ROCHESTER  
Sibley, Lindsay & Curr Co.  
SARATOGA SPRINGS  
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The Mulwitz Company  
UTICA  
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## OKLAHOMA

OKLAHOMA CITY  
Harbour-Longmire

## OREGON

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A. E. Troutman Company  
MOUNT CARMEL  
Guinan's Department Store  
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A. B. Wyckoff  
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## CANADA

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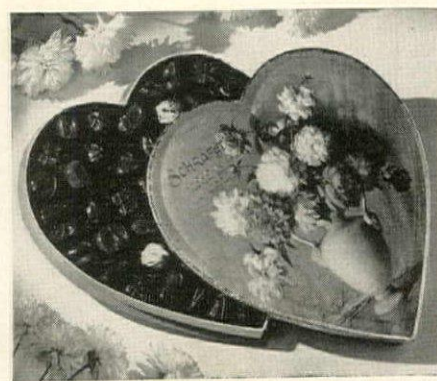
ENCINEL AVE., ALAMEDA, CALIFORNIA

Silver Candy Tray courtesy Gump's, San Francisco



If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case

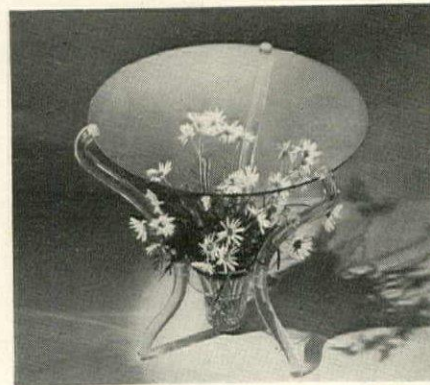
"Roses are red, violets are blue, sugar is sweet, and I love you." This ditty hails from the Valentine's Day of yesteryear. Today, a more tangible token of dear devotion. Deliver in person a pound of assorted chocolates all done up in a fancy heart-shaped box. \$1, plus postage, is the price. Send to Schraffts, 58 West 23rd Street, New York City



It's as easy as one-two-three to beautify your telephone directory. Slip on one of these covers, and lo and behold, you have before you a book bound in the gayest of peasant prints. 9" x 11½" (just the size for New York's volume), it is made of hand-blocked linen. \$4.95 express collect. Lanz of Salzburg, 668 Fifth Avenue, New York City



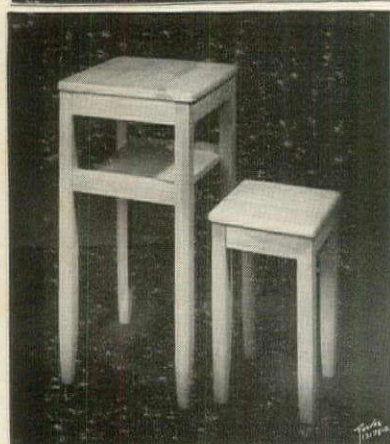
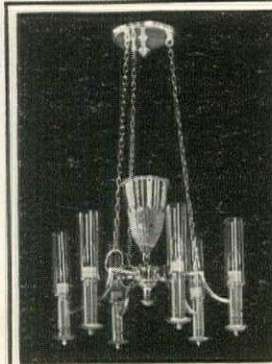
THE clear, crisp lure of Lucite will break down even the strongest of after-Christmas sales resistance. This cocktail table, 19" high, is a charming piece, and, greatest of glories, is only \$19.75. The legs and the circular band are made of Lucite, the top, 18½" in diameter, is glass. Vase not included. Hales, 605 Fifth Avenue, New York City



**NEOCLASSIC** in design, this fixture has wide adaptability to many types of interiors including modern. The central urn carries an indirect lamp with separate switch enhancing the practical feature of the fixture. The six arms are fitted with tubular crystal shades . . . the spread measures 19½" . . . fixture length 16" . . . overall including chain is 36".

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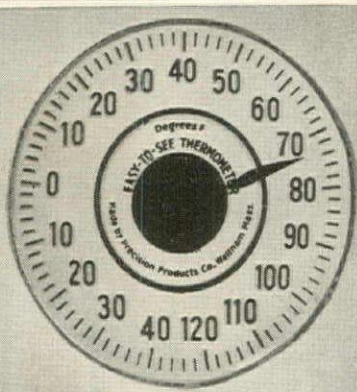
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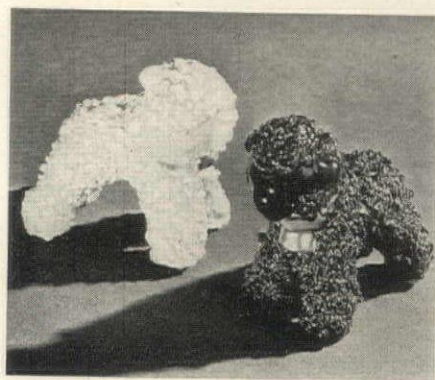
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## AROUND



COFFEE and cordials . . . cocktails and canapés are just two of the occasions for which you'll use these individual trays. The scalloped green metal tray frames a charming print, which is protected by a glass covering. 7¼" x 10", you may order two for \$5, or four for \$9.75. From Robert Roeck, 7710 Narrows Avenue, Brooklyn, N. Y.



HERE is Mary's little lamb whose coat is white as snow, and with him, his brother, whose coat is black as pitch. They are lovable little fellows, designed by Kay, and each bears her signature. Made of pottery. They measure 3" high. \$1.50 each plus postage. Don't regret, order the pair. Rendezvous Gift Shop, Asbury Park, N. J.



CLEAR, clear glass, cut to make it glitter and glisten, is the sum and substance of these two lamp bases. The one in the foreground is 13" high, its base, 5" in diameter; \$15. The other, 14" high, with a 5¼" base; \$18. A close-up shot so you'd really see the magnificent detail. Sent express collect. Ward and Rome, 63 E. 57th St., N. Y. C.



HARD, smooth little nips of candy are these Coffee-ets. Made only from pure coffee, fresh cream and table butter, they're a tantalizing treat. Individually wrapped in foil, and sealed with rainbow colored plio-film, they are sent in vacuum tins. 7½ ounce tin, 50c; 1 pound tin, \$1. Miss Saylor's Chocolates, Encinall Avenue, Alameda, California

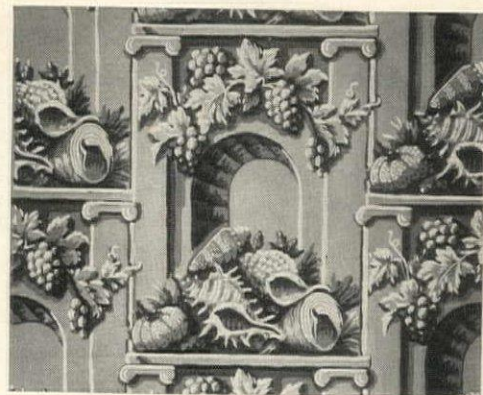
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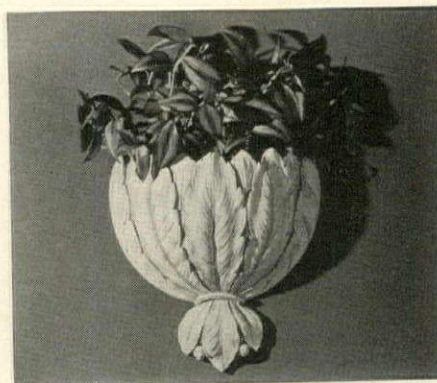
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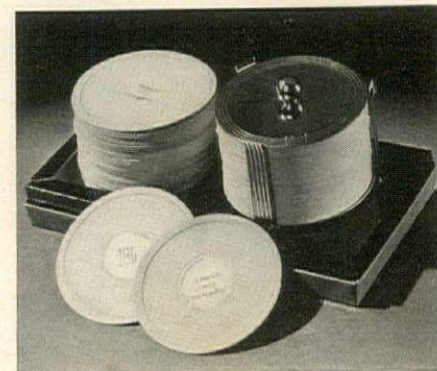


# SHOPPING

FROM the days of the Corinthians the acanthus leaf has been a favorite motif for designers. Here it is used as the basic design in this unusual wall pocket. Made of Syrocowood, it measures 9½" x 9¼", and comes with metal liner, in mahogany, antique white or dull gold. \$3.75 is the price. Miss Marriott's Shop, 8 East 48th Street, N. Y. C.



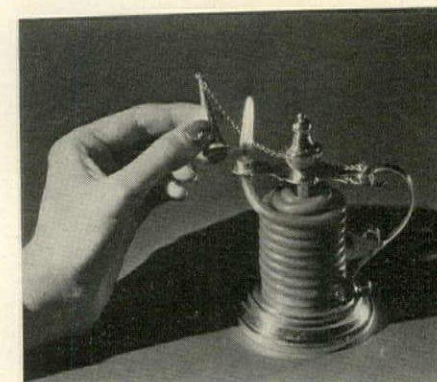
ONE hundred and eight coasters take many more than one hundred and eight drinks out of the zone of danger to furniture! Here are just that many coasters which come with name or monogram, in green, white or yellow (or assorted). Just \$2.95 complete with chromium holder. Giftcraft Associates, 333 No. Michigan Ave., Chicago, Ill.



PICTURE this coverlet on an old four-poster and you'll see it in its proper setting. Handmade of light-weight wool, in 30 different colors. (Send 10c for color chart.) Full size: \$30. Twin size: \$25. Bound, and hand-featherstitched, in satin to match or contrast. Available in two other patterns. Jeanne Louise, Box 21, Rochester, New York



THE soft glow of candlelight... the brilliant gleam of silver. An unbeatable combination that led to the great success of this lovely taperjack. A Georgian reproduction, it is silver plate on copper. 5½" x 3" are its overall measurements. Order it with a red, green, yellow or white taper. \$7.50. Henry Nord, 441 Madison Ave., N. Y. C.



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"Patina" Jackson of London  
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Used by decorators and antique collectors to restore and retain the patina of precious pieces. Leaves no greasy smudges. Imparts a lasting lustre to ALL WOODS, FURNITURE, PANELLED ROOMS, BRONZES, LEATHER, etc. Also special Blend for bleached woods. Easy to use. Polishes in less than a minute. A gift for connoisseur friends. Price \$1.00 per jar, \$1.50 for double size jar.

Try our "Reviva" for removing alcohol, water or heat spots \$1.00 per bottle

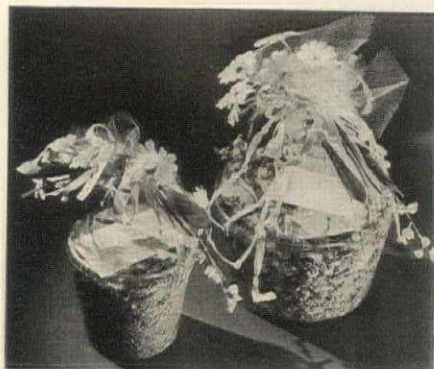
**MRS. MARK JACKSON'S STUDIO-G**

25 WEST 51st ST. NEW YORK PLAZA 3-3528

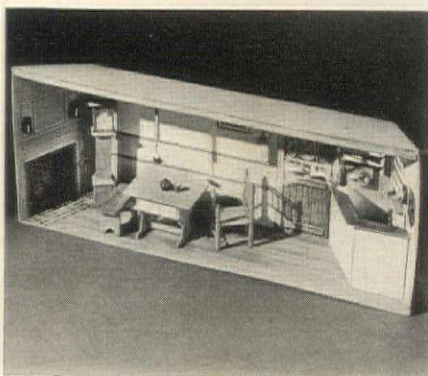




# AROUND



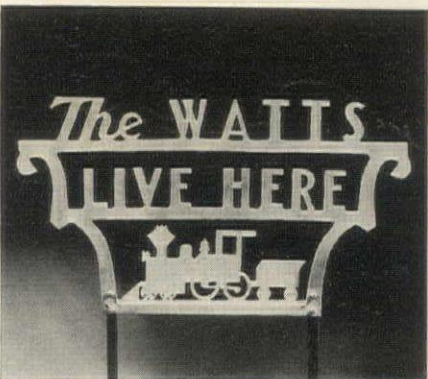
SWEET smelling flatterer for Valentine's Day! It's an Old English Potpourri of flower petals, oils and spices, blended exclusively by Constance Spry. (A spoonful of brandy will revive it to an almost indefinite life.) The large size, 4" high, \$5; or the 3" Cellophane basket for \$2.50. Constance Spry, 322 Park Avenue, New York City



It's more fun than a jig-saw puzzle and much less wearing on the nerves! Try assembling this model taproom. You'll do a bit of wood-cutting, pasting and fitting before you get it all set up to a full 21" long x 5" deep x 7" high. It comes complete with all the fittings, for only \$2. Marine Model Company, 29 W. 15th St., N. Y. C.



Not plastic, not pottery, not wood, this is an honest-to-goodness Mallard Duck! He has a wing spread of a full 27", and measures 18" from bill to tail. Mounted on a small stand, he is just about to take off, so you better send your order right away. Sent express collect for \$15. Schoepfer Studios, 1200 Broadway at 29th Street, New York City



Whether you're a railroad tycoon, an amateur sculptor or a budding botanist, tell the world about it! Symbolize your vocation or avocation. Cast in aluminum especially surfaced to reflect light, the house sign measures 18" x 12". One line of letters and design, \$9.90; or 2 lines and design, \$15. Plus postage. From Garret Thew Studios, Westport, Conn.



## Make a Salad "Sing"!

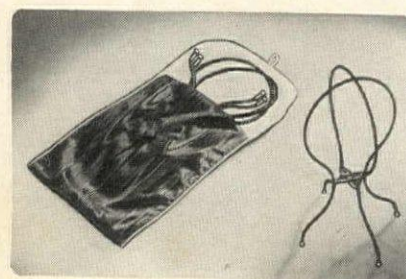
The green salad waits—ready for the dash of Mrs. Pat Winter's Mixed Herb Wine Vinegar . . . ready for the zing of her full-flavored Garlic Vinegar . . . for the delight of her Prepared Mustard Sauce. All three are the soul of a bernaise sauce, the wit in a hamburger, melody in roast seasoning!

MIXED HERB WINE VINEGAR, .60 • GARLIC VINEGAR, .35, .60 • HERB FLAVORED PREPARED MUSTARD SAUCE, 1.00. Orders postpaid.

HOUSE OF HERBS CANAAN, CONNECTICUT

## SMART TRAVELLING TIPS

★ **TRAVEL IRON-SEWKIT** for repair work, contains folding electric iron, sewing and darning thread, thimble, needles and scissors. Simulated alligator case in brown, blue, red, or green, is 8 3/4" x 5 3/4" x 2". Automatic iron with heat control. 115 volt A. C. only. Each... **\$7.95**



★ **HAT-TREES.** Clever folding hat stands keep Milady's bonnets neat. Stands of ribbon bound wire, measure 10" x 5" folded. Moire satin case with contrasting trim in brown, blue, wine and all pastel shades. Three hat stands, complete with case . . . **\$3.95**

Send for our Housewares Booklet "G"—to put joy into homemaking. Also ask for our Connoisseurs' Food Booklet "G".

## HAMMACHER SCHLEMMER

145 East 57th Street, New York City



## Ye Old Cape Cod Post Lamp

—Be the first in your neighborhood—

A DISTINCTIVE, decorative outside lamp for lawns, paddocks, driveways, or any place a lamp is needed. Hand-made of best weather-proof material. Eagle genuine cast bronze. Electrified, ready for use. No experience necessary to install. Run lead cable down post and bury in a shallow trench to outlet. If no electricity is available, can furnish with old-fashioned oil lamp at same price. Color is a pleasing shade of light green baked enamel. Cone 10" x 10", over all size 23"

Prepaid \$10 each; \$18 per pair

RAY HAZEN

5450 Arch Street

Philadelphia, Pa.



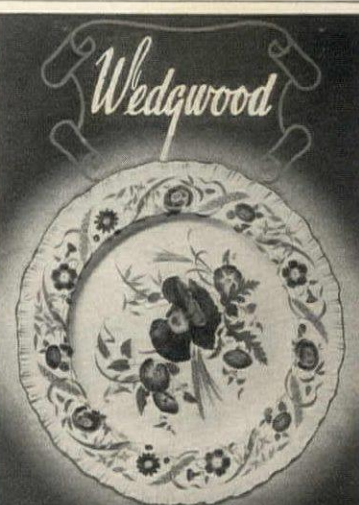
## FROM OREGON'S MOUNTAIN MEADOWS come these tempting PRESERVES

High up in the meadows and valleys of the lofty Cascade Range are gathered the luscious, sun-ripened fruits for Jane Amherst's old-fashioned preserves. Carefully prepared from freshest fruit, these delicious preserves retain the full fruity flavor and woody aroma so prized by epicures. **NESTLING IN FRAGRANT PINE NEEDLES** are the six 5 1/2 oz. jars, (2 each Wild Huckleberry, Wild Blackberry, Strawberry) contained in the Oregon Mountain Gift Box. ORDER TODAY.

**\$1.75** PREPAID

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Featuring Wedgwood Queensware and Bone China. New dinnerware booklet will be sent on request.

**HERBERT S. MILLS**

11 KING ST. E. • HAMILTON, CANADA





### SIGNS THAT INCLUDE THE FAMILY

With your own choice of dog, THE TAYLORS LIVE HERE style costs \$12.90. Of reflecting aluminum, with 2 1/4" letters. 24" stake included. You may, if you prefer, have a pheasant, squirrel, sailboat, flower, birds & nest or flying duck as your decorative motif in place of the dog.

The popular DORLANDS style, decorated with two port little birds costs \$9.50. The cast aluminum letters are 2 1/4" high and are so surfaced as to reflect brilliantly in the headlights of cars at night. A 24" stake included. Postage extra. Ask for our catalogue.

**GARRET THEW STUDIOS**  
Box 71-2 Westport, Connecticut



### Handy Heat On Wheels



Here's handy heat on wheels all ready at any time for any purpose. A full-fledged electric steam radiator, to plug in any socket and have quick comfort giving heat. Ideal for babies' bath. Just the thing for shivery folks to have handy by.

Ideal for dressing, breakfast nook and all such. Uses about same current as flat iron.

Equipped with thermostat and current economy cut off. Works on either D.C. or A.C. current. Made in 3 sizes. Prices range from \$40 up. Prompt delivery. Send for Folder H.G. 2-41.

**Burnham Boiler**  
Corporation  
Irvington, N. Y.

### BE A FRIEND TO BIRDS



Provide them with a winter haven. Birds flock to this attractive S W I N G FEEDER. Glass sides enable you to watch them eat, safe from cats and squirrels. Vane keeps entrance

away from wind. Attach Feeder to any post or tree limb. \$2.50 postpaid (Canada \$3.50).

### NEW WINDOW FEEDER

Easy to attach outside any window so you can see birds eat. Glass front automatically releases seed. \$2.00 postpaid.



### SUET SEED

Nourishing for outdoor birds. 3 lbs. \$1.00 postpaid. Try it.

Send for Catalog of artistic Fire Screens, House Signs, Foot Scrapers and other hand-wrought Metal Specialties.

**HAGERSTROM METALCRAFT STUDIO**  
1243 Chicago Ave. Evanston, Ill.

### Erkins Studios Have Moved To 6 East 39th St., New York

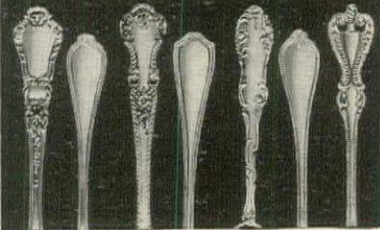
Moved—so that you can more conveniently drop in any time when shopping and look over our interesting collection of Bird Baths, Pedestals, Sundials (Flat and Armillary types), Benches, Wall and Centre Fountains, Garden and Fountain Figures made of our Pompeian Stone, terra cotta, marble, bronze and lead. We have been told it's the largest and most complete stock on display. Catalog on request.



**WALL  
FOUNTAIN**  
This charming wall fountain of Pompeian Stone is 39" wide—50" high—projection 25", and costs \$100.

Galloway  
Pottery  
on display

Baronial Cambridge Old English Colonial



Paul Revere Hoppelwhite Newbury

### Unusual Opportunity

To all in your active, inactive and obsolete patterns of flat silver. We have accumulated more than five hundred of these patterns, such as:

Buttercup	Medallion
Fairfax	Mount Vernon
Mille Fleurs	Old French
King Edward	Orange Blossom
Lancaster	Strasbourg
Lily-of-the-Valley	Violet

This silver has been used and is offered in first-class condition and materially under the price of new silver.

### Unusual Silver

We have one of the largest stocks of unusual silver in the United States, consisting of Tea Services, Compotes, Pitchers, etc., by America's Leading Silversmiths, also foreign makers.

Correspondence Solicited  
Silver Sent on Approval

**JULIUS GOODMAN & SON**  
77 Madison Avenue  
Memphis, Tennessee

### "It Returned a Ratio of Six to One."

A recent twelfth page advertisement (same size as this ad) brought six dollars in direct sales for every dollar spent on the ad. This same advertiser says, "Our advertisements in House & Garden always pay off within the first thirty days after the ad appears".

If you have a retail item that's new, smart and different, you too can enjoy the thrill of doing a lucrative nation-wide (and even international) mail-order business.

... Advertising rates are within your budget. ...

Write to "Shopping Around" and let us tell you more about this profitable retail department.

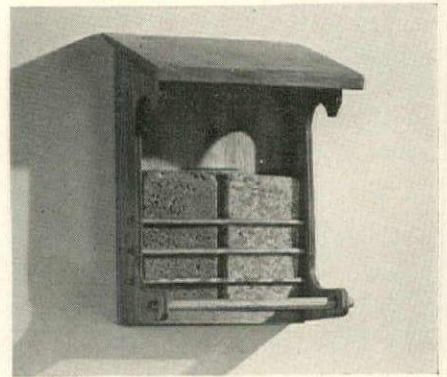
### House & Garden

Room 1901  
420 Lexington Ave. New York City



# SHOPPING

**MIGHTY** slim pickings for the birdies these days! Just watch them flock in when you hang this bird cafeteria outside your window. Made of waterproof plywood, and treated with linseed oil, it measures 5" x 7" x 10". Sent with two cakes of bird food for a mere \$1.25. Add 10c west of Mississippi. Hyde Bird Feeder Co., Newtonville, Mass.



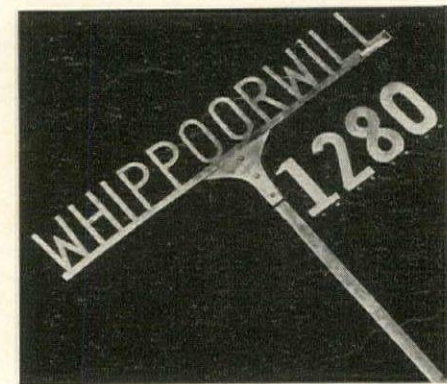
**SPORTSMEN** and sportswomen, here's a watch that is waterproof, has an illuminated face, and comes with a second hand to time your growing skill and prowess. Its Swiss movement is guaranteed for one year. Order it with a black or white dial (about 1" in diameter). Only \$12.75 plus postage. Tourneau, 431 Madison Avenue, New York City



**THIS** table, a copy of an old one, is made of solid mahogany. Its top is covered in genuine leather, with tooled design around the edge. As you see it, the top leaves are pulled apart, and the recessed copper tray filled with plants. Thus: 21" x 57". Closed: 21" x 36". 18" high. \$29.50. Ruder Brothers, 2 Park Avenue, New York City



**COVERED** with tiny glass balls which reflect light through the darkest of nights, these signs will be your hearty welcome. The name sign has 3" or 4" letters on a 24" stake. \$2.50 plus 60c for each 3" letter, or plus 90c for 4" letters. The numeral sign has 4" numbers on a 20" stake; \$3.50. Julius Lauer, 3408 Woodbrook Ave., Baltimore, Md.



### Lucite Shaving Brush and Chromium Holder

A smart combination set. The Life Time holder is chrome plated and will preserve the shape of your brush—keep it clean, soft and alive! It's practical and is an attractive bathroom accessory.

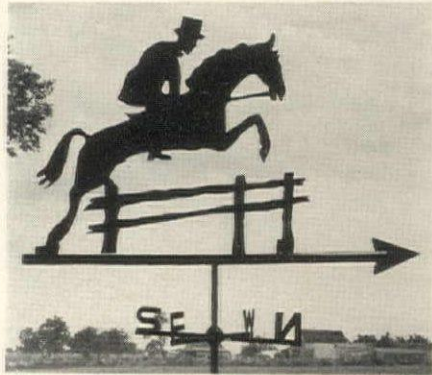
Lucite handle, pure badger brush with holder, \$5.00  
Pro-phy-lac-tic badger casing brush with holder, \$2.50  
Holder alone, \$1.00

**NEWTON ELECTRICAL MIRROR, Inc.**  
174 Worth Street New York





## AROUND



ERNEST HAGERSTROM, oft lauded by us, has designed another weather vane. He's called it "The Jumper". It's made of heavy rust-proof metal, and comes with self-oiling ball bearing. The size: 30" wide x 36" high. The price: \$25 F.O.B. from Evanston. Ernest Hagerstrom Metalcraft Studio, 1243 Chicago Avenue, Evanston, Illinois



Just the right height for your husband's favorite armchair. This two-tier mahogany smoking stand measures a neat 27" high. The top tier will hold his pipe, cigar or cigarette, the second tier has a special finish that renders it resistant to stains. \$5.95, express collect. The Lillian Shoppe, 20-22 Armat Street, Germantown, Pennsylvania



JUNIOR's first steps will not be writ upon the sands of time if you take action now. Have his shoes metalized and mounted on these smart bookends (6½" wide x 3½" high). Doting Daddies and sentimental Grans will cherish such a gift as this. They cost \$9.95 a pair. Mermod-Jaccard-King, 9th and Locust Streets, Saint Louis, Missouri



THIS wooden pail contains five pounds of Louisiana Klondyke strawberries (the No. 1 strawberry of the nation) whole preserved in pure cane sugar. Just \$1.75 for this treat. \$2.25 for 6 jars of pure preserved strawberries, figs, peaches, pineapple, blackberries, peanut butter. Longino & Collins, 3625 Tulane Ave., New Orleans, La.



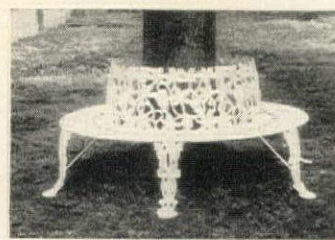
## CHANGE THE WHOLE ATMOSPHERE . . .

quickly and easily add new beauty and charm to your living room, dining room, and bedrooms with the custom-created appearance of new Itasca draperies! Enjoy savings of ½ or more through Itasca's direct-from-the-mill selling plan! To acquaint you with the superior quality and beauty of Itasca weaves, and the low prices of our unique plan, we will send you 30 samples of Itasca's newest, smartest materials for draperies, slip covers, bedspreads, luncheon sets, etc., together with 4-color folder showing designs in colors of the new hand-printed Itasca-Graph materials for finished bedspreads, matching drapes, luncheon sets, and many other home decorative items . . . all for only 10c to cover postage and handling! Send just one dime today and we will mail your 30 samples and Itasca-Graph folder. In addition, if you write promptly, we will include a handy, purse-size . . .

## COSMETIC BAG FREE!

Made of sturdy Ranchito crash. Hand-printed in an attractive ranch scene in colors. Five snap fastener. Just 10c brings you folder, samples, and free cosmetic bag. Write today. Dept. K

ITASCA WEAVERS GUILD



## CAST IRON TREE SETTEE

#111 fits 32" diameter Tree. \$30.00 undecorated—\$32.00 painted.

#211 fits 38" diameter Tree. \$36.00 undecorated—\$38.00 painted.

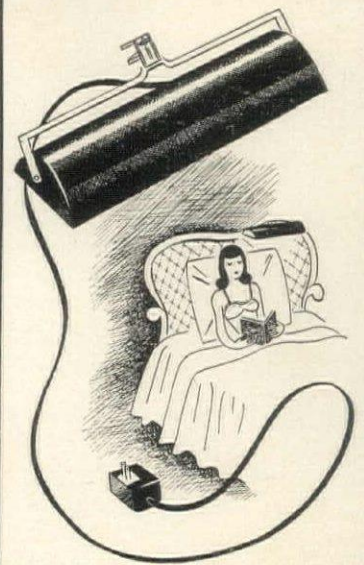
Freight prepaid.

Slight addition west of the Rockies.

Send for circular garden ornaments.

THE GRAF STUDIOS

Wilmington, Ohio



## NEW FLUORESCENT

## BED LAMP

8.95

Confirmed readers-in-bed will find its soft, even light easy on the eyes. Hand-antiqued finish in ivory or English bronze. 15 inches overall. A-C current only, bulb not included. Lamps, 6th Floor.

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Send your order now to:

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## Knitting Needle Case

It really is a miracle that this moire needle case with a full assortment of knitting needles and complete fittings can fold into its convenient size. In black, wine, navy, royal blue, green, lined in beige it is . . . \$7.50  
Without fittings and needles it is \$2.50  
And in Brocade . . . \$3.50

Alice Maynard

558 Madison Avenue

New York

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By HAROLD W. SCHAEFER

## FREE SEND FOR THIS AMAZING BOOK

Tells about dry air dangers; tells about a simple machine that moistens the air, guards against winter ills, protects drapes and furniture; LOW PRICED. Send postcard today, no obligation, to

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# THE DOG

House & Garden's gallery



Once  
Again

## ELLENBERT DACHSHUNDE

### SET THE PACE . . .

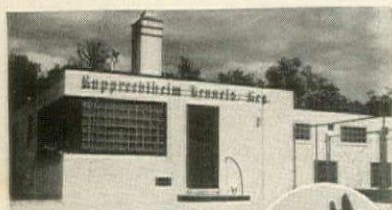
Dimas Earthstopper, American and English Champion Smooth red male, imported from England, May, 1940, winning best in show, all breeds, at Lenox, Mass., (500 dogs) August 31, 1940, and at Westchester Kennel Club, Rye, N. Y. (961 dogs) September 8, 1940.

## ELLENBERT FARM KENNELS

MR. and MRS. HERBERT BERTRAND, Owners  
R. F. D. No. 1, GREENWICH, CONNECTICUT  
Phone: House, 4468M, Greenwich; Kennel, 4468R, Greenwich

### DIMAS EARTHSTOPPER AT STUD

Correspondence to Agent:  
L. L. Romine, 329 East Mount Pleasant  
Avenue, Livingston, New Jersey  
Puppies occasionally for sale



## Doberman PUPPIES

### for Show—for Companionship

Each puppy is a fine, husky, intelligent individual, with world-famous pedigreed parentage. Some of show quality—others for companionship. Write for complete description and prices.

### SERVICE AT STUD — Int. Ch. Curt von der Schwarzwaldperle Sch. H. and P. H. to select matrons only. Reasonable fee.

### Rupperecht Kennels Reg.

W. Jim Roberts • Margaret Roberts  
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1938 German Reich Sieger and American Ch. Aha v. Lindenhohl At Stud

### DACHSHUNDE

Also Ch. Helmi Flottenberg, Ch. Gold Standard v. Teckelhof and Aha of Willoughby. Puppies usually for sale.

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Mr. and Mrs. D. R. Hanna, Jr.  
Chardon Road Route No. 6 Willoughby, Ohio  
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### KERRY BLUE PUPPIES

#### FOR SALE

Finest English  
Bloodlines

Cloca Mora Kennels  
Mr. and Mrs. R. McKinney, Loudinville  
Road, Albany, N. Y.



Ch. Fergus Mac Roy of Ulster

### WELSH TERRIERS

Companion and Show  
Dogs, Distemper Inoculated.

### BODIE KENNELS

Staatsburg, N. Y.  
U. S. Rt. 9, near Poughkeepsie  
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Ch. Bodie's Tiny Tim

## WELSH TERRIERS

As usual this kennel has been a consistent winner during the spring and summer shows with both home-bred and imported stock. A few outstanding puppies available, also breeding stock. Visitors welcome by appointment. Write or phone:

### HALCYON KENNELS

Goshen, N. Y.

Tel. Goshen 154



Ch. Halevyn Singleton

### CAIRN and NORWICH

#### NORWICH TERRIER



#### Terriers

Puppies from both  
breeds for sale.  
\$50 and up.

#### KEDRON KENNELS

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As a dog for the home  
and country estate the  
Cairn cannot be ex-  
celled.

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### CAIRN TERRIERS



Champion-bred stock for sale  
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tered, inoculated & used to  
human companionship. Small  
dogs, handled, house and  
obedience training a specialty.

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Shagbark Kennels  
Washington, Conn.  
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### Cairn Terriers

either young or ma-  
tured of excellent  
quality and charm-  
ing personality.

#### EASTCOTE KENNEL

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### CAIRN TERRIERS

#### FOR THE COUNTRY

Hardy, intelligent, affectionate. An ex-  
cellent farm or country dog.

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Small, easy to train and feed. Quiet, un-  
obtrusive, obedient.

#### MADELON F. KEYES

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### TANA CAIRNS

Puppies of quality, carefully  
bred from the best bloodlines.  
Style, intelligence, personality.

#### Tanacairn Kennels

Vera A. Timm  
Clara M. LaVene  
Care Tailwaggers  
Country Club  
Route 6A,  
Farmington, Conn.  
"It's smart to own a cairn."



### CAIRN TERRIERS

Home raised companions  
from healthy champion  
stock. Prices consistent  
with quality and breeding.  
Correspondence invited.

Dr. and Mrs. C. H. Holmes  
414 Fayette Park  
Lexington, Kentucky



### COLLIES

Loyal guardians of children  
and homes.

For pure-bred puppies sired by  
America's two leading cham-  
pions, write your wants NOW—  
to

#### ROMADEE COLLIE KENNELS

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### SCOTTISH AND WEST HIGHLAND WHITE TERRIERS

Puppies Usually  
Available  
Dogs at Stud to Ap-  
proved Bitches Only

#### Edgerstoune Kennels

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### SCOTTISH TERRIERS AND AFGHAN HOUNDS

A few choice puppies  
and breeding stock.  
Outstanding dogs at  
stud.

#### CY ANN KENNELS

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Fort Worth Texas



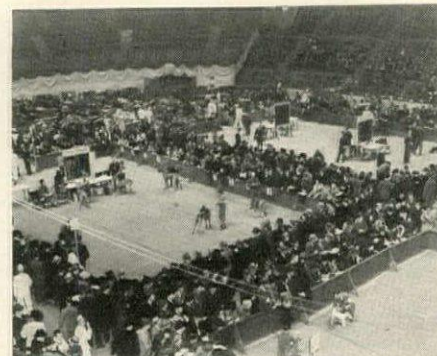
CHAMPION My Own  
Brucie, Cocker Spaniel,  
bred, owned and shown  
by Herman E. Mellen-  
thin of Poughkeepsie,  
N. Y., winner of best  
American-bred and best  
dog in show all breeds,  
at the 64th annual West-  
minster K. C. show,  
New York City, has his  
eye on trophies. Judge  
was Dr. Samuel Milbank



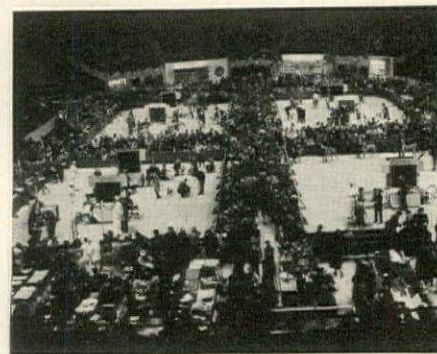
BEST Boxer in the show  
and best in the Work-  
ing Dog Group at the  
1940 Westminster Ken-  
nel Club show was that  
grand specimen of the  
breed, Ch. Utz von Dom  
of Mazelaine, owned by  
Mr. and Mrs. J. P. Wag-  
ner of Milwaukee, Wis.  
Judge of the group was  
Mrs. M. Hartley Dodge,  
Madison, New Jersey



A view of the judging  
of Great Danes. The  
judge at the 1940 West-  
minster was R. P. Ste-  
vens, Greenwich, Conn.,  
owner and breeder of  
many excellent speci-  
mens. He selected as  
best of breed Champion  
Duke of Roxdane, own-  
ed by Mrs. W. A. Ehm-  
ling, as best of fifty-five  
Great Danes, both sexes



If any of our readers  
have never been to a  
Westminster Kennel  
Club show in Madison  
Square Garden, New  
York City, this view  
will give an idea how  
it appears at one of the  
busiest periods in the  
show. Four rings sur-  
rounded by the cheer-  
ing adherents of eight  
different breeds of dogs



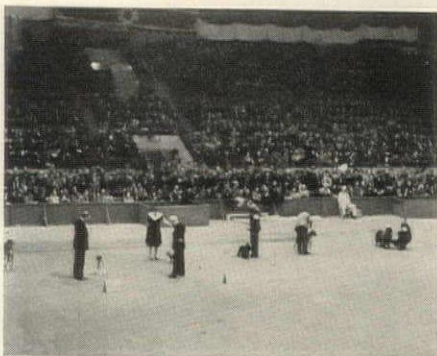


# MART

of pure bred dogs



SIXTEEN toppers in their respective breeds competed in the Working Dog Group at the 64th Westminster show. There were sheep-herding dogs, guard dogs, dogs trained for police work, dogs for the army, sled dogs—to mention a few. The judge, Mrs. M. Hartley Dodge, picked the Boxer as the best



A VIEW of the judging of the final competition showing (left to right) Saluki Hound, Smooth Fox Terrier, Brussels Griffon, Cocker Spaniel, Boxer and Chow Chow. From this group Dr. Samuel Milbank selected best of twenty-three hundred twenty-eight dogs—an honor sought by many; won by few



CHAMPION Nornay Saddler was best Smooth Fox Terrier, best Fox Terrier winner of the terrier group, and some think he was runner-up for best in show at last year's Westminster Kennel Club show. He was handled by his owner, J. M. Austin, Westbury, N. Y. Judge of terrier group, John G. Bates



AMONG the interesting and unusual developments in the variety group judging was the selection of the Brussels Griffon, Ch. Burlingame Hellzapoppin, owned by Mrs. Rosalind Layte, Summit, N. J., as best of the toys by the judge, H. L. Mapes. Hellzapoppin won in hot competition

## GREAT PYRENEES

### and Norwegian Elkhounds



Children's Guardian and Friend  
Dr. & Mrs. Carl T. Harris  
Add-En-On Kennels  
Pond Rd. Rte. #2  
Honeoye Falls, N.Y.

Puppies and Grown Stock

## The Great Pyrenees

The ideal dog for American Country Homes  
Affectionate, intelligent companions for children

Puppies of distinction for sale from the largest and oldest kennels of the breed in America.  
BASQUAERIE KENNELS, Reg.  
Mr. & Mrs. Francis V. Crane  
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Golden Street, Holliston, Mass.  
Evenings Holliston 368  
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## NORWEGIAN ELKHOUNDS

For country or suburbs, a dog that combines a watchful alertness with an affectionate nature. Puppies available from outstanding blood-lines.

## PITCH ROAD KENNELS

LITCHFIELD, CONN.  
Mr. & Mrs. A. Wells Peck

## Great Pyrenees and St. Bernards

La Colina Kennels  
Dr. & Mrs. F. W. Seward  
New Hampton  
Orange County  
New York  
Telephone Goshen 15



## SAINT BERNARDS of DISTINCTION COCKER SPANIELS



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Protection



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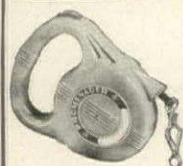
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# THE DOG

House & Garden's gallery

THE children's handling class at the 1940 Westminster consisted of fourteen girls with thirteen breeds of dogs and eight boys with seven breeds. And was the competition hot? The judge was Harry Hartnett of Harrison, N. Y. The winner was Jerry Werber, 12 years old, handling a Scottie



At the Westminster show in 1939, Chow Chow Ch. Lle Wol Lah Son, owned by A. V. Hallowell, Delphi, Pa., was second in the Non-Sporting Variety Group. Undaunted, he came back to the 1940 Westminster and was selected by Judge Carey W. Lindsay as the best of Non-Sporting Dogs



THIRTEEN hound breeds competed in the Hound Variety Group which was judged by Joseph C. Quirk of Greenwich, Conn., who selected the Saluki as the best of the lot, first time in history of Westminster show. This was Champion Marjan II, owned and shown by Mrs. Anna M. Paterno, New York City



MISS JUNE HARRAH, sculptress of New York City, working a portrait in bronze of Champion Newfoundland, Waseeka's Sea King, owned by Mrs. D. D. Bower, Ashland, Mass. Miss Harrah will exhibit her many famous portraits of horses and dogs and other animals in bronze at Westminster show



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**THE DOG MART OF HOUSE & GARDEN**

**THE DOG MODE OF VOGUE**

(right-hand side, front lobby)

during the 64th Annual Dog Show of the Westminster Kennel Club, February 11th and 12th.

Mr. C. E. Harbison, Manager, Kennel Department, will be on hand to answer questions and give practical information concerning the recognized breeds.



# MART

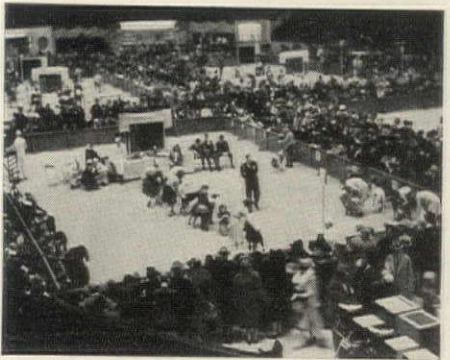
of pure bred dogs



"Has anybody seen a coach? After all I am supposed to be a working dog. They call me the coach dog. That's what I want to be. Am I going to be at Westminster this year? Just ask my boss, Hugh J. Chisholm. You know I won best of breed at the 1940 Westminster. Gee, I'm all set to go!"



PRESIDENT of the Westminster Kennel Club is Gerald M. Livingston, Huntington, L. I., N. Y., and Greenville, Fla. Likes all breeds of dogs generally. Raises Basset Hounds, interested in sporting dogs, is active in and judges at bench shows, field trials. Is shown here with some household companions



A view of the judging of the children's handling class of 1940 Westminster by Harry Harnett. These classes are on how well the children handle their dogs. Leonard Brumby, Hicksville, N. Y., president of Professional Handlers Association, who sponsor these classes, is the judge this year



DR. SAMUEL MILBANK, the judge, presents award to Mr. and Mrs. Sherman R. Hoyt, owners-handlers of the Poodles, Blakeen Mirandello and Ch. Blakeen Michael Mont for the best brace in the show at the 1940 Westminster. This year's show, February 11th and 12th, Madison Square Garden

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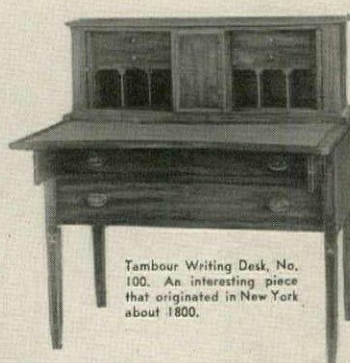
Simon Willard Hall Clock, No. 1638. Reproduced from an original by Simon Willard—one of the 18th Century's most famous clock makers.



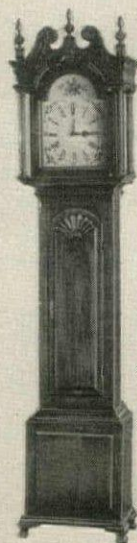
Block Front Chest, No. 325. Type of low chest developed in northern part of New England during the 18th Century.



Round-about Chair, No. 704. An interesting historical form of English corner chair made in the middle of the 18th Century.



Tambour Writing Desk, No. 100. An interesting piece that originated in New York about 1800.



Goddard Hall Clock, No. 1641. This style is typical of the pieces made during the period from 1760 to 1780 in Rhode Island.



Longfellow Desk, No. 2308. Perfectly reproduced from Longfellow's own desk, and historically associated with his Cambridge house.



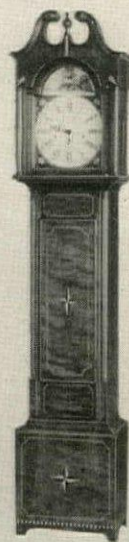
Walter Cornell Clock, No. 1648. Reproduced from an original made by one of Early America's most gifted clock makers.



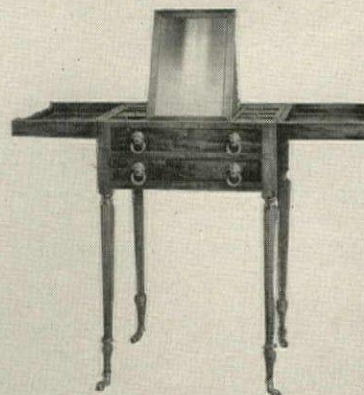
Duncan Phyfe Table, No. 2711. This table exemplifies the exquisite proportion and refined detail of the great New York craftsman.



This plate, applied to reproductions of originals from the Institute, certifies the authenticity of the reproduction. Look for it when you make your selections.



Daniel Boone Hall Clock, No. 1646. A fascinating history surrounds the original of this clock, which dates back to 1728.



Beau Brummel Desk, No. 354. The character of this intriguing piece would indicate that it was designed by Duncan Phyfe.



# HOUSE & GARDEN

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## IN THE NEXT ISSUE



**275 Home Improvements** is the title of the Special Section of our March issue and to describe it a little further we add a subtitle which reads "From Minor Repairs to Major Remodeling." Even at that we do not feel we have given our public a real conception of what this issue of HOUSE & GARDEN will contain.

This Special Section is going to be fully illustrated and every one of the ideas will be graphically described. We begin with a description of the way to jack up a house (in case it needs to have its face lifted) and we go right through every phase of home improvement from taking the squeak out of noisy stairs to patching a hole in a dripping roof.

For 35c you could not get more authoritative information on how to keep your house in good shape.



**Dictionary of Period Decoration.** In March, we introduce a new feature which we know is going to be one of the most popular we have presented in the last five years. It is our Dictionary of Period Decoration prepared for us under the direction of Joseph B. Platt, our Decorating Consultant and a well-known designer. The dictionary presents the essentials of five outstanding styles of decoration; and in our first installment we bring you the essentials of Colonial design.

If you are not already subscribing to HOUSE & GARDEN, you had better put your order in right away. You will not want to miss one of the installments of this great guide to period decoration.



**Spring Gardening Guide.** To lead off this unusual March issue, we have a fine old standby—our Annual Spring Gardening Guide edited by our own Richardson Wright, than whom we believe there is no greater gardening authority. One particular feature among our group of gardening articles is a detailed preview of the flower shows in New York, Philadelphia and Boston prepared by Mr. Wright, who is chairman of the New York Show. Every gardener, we know, will want a copy of this issue.

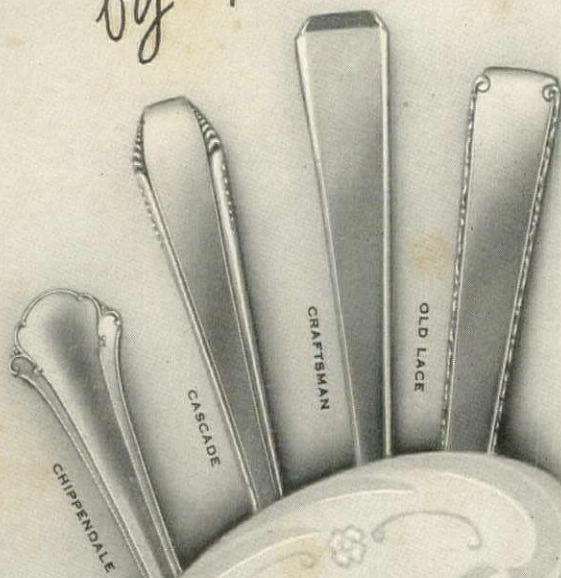


# The Sweetest Story ever told . . . by Towle



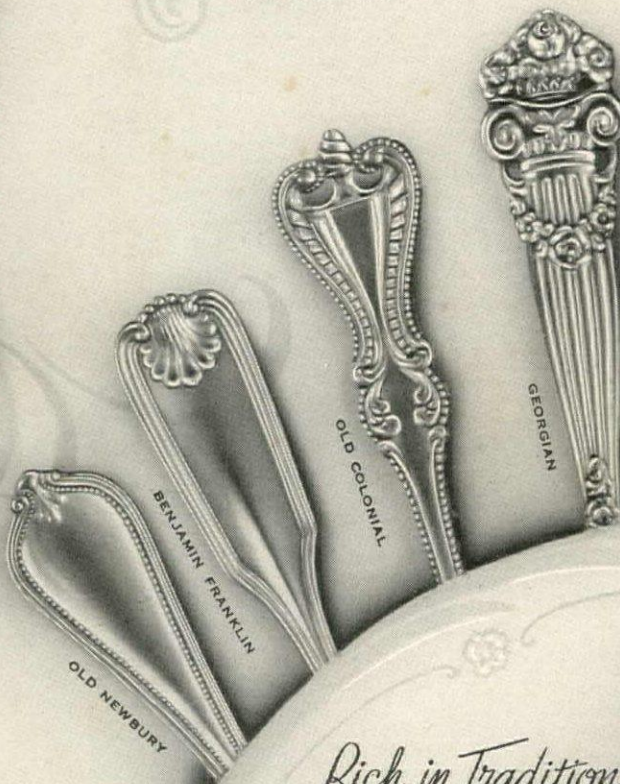
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TOWLE Sterling (solid silver) will give you life-long happiness and service. The price is surprisingly little . . . a "Place Service" of knife, fork, teaspoon, cream soup spoon, salad fork, and butter spreader is only about \$16.75, depending upon the pattern.

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Please send free folders on \_\_\_\_\_ patterns.  
I enclose 10 cents for new book.  
Name and Address \_\_\_\_\_





# THE BULLETIN BOARD

**Keep moving.** Our great Spring flower shows have grown so popular of late years that many who come to them complain of the crowds. Crowds so thick that they can't see the exhibits. Crowds that linger around prize exhibits so that others cannot catch a glimpse of them. They even tell the story of a policeman at New York's International Flower Show last year who said, "Keep moving, don't stop to look."

That condition, we believed, was a product of our own times and the growing interest in gardening here. So it comes as a distinct shock to pick up the diary of an English parson, Rev. Francis Kilvert, and read of his visit to a flower show at Bath in 1871, how: "One saw everything but the flowers. It was almost impossible to get near the roses and the police kept on saying, 'Move on.'"



**"Plant more."** Like many another husband, George II of England had a masterful and extravagant wife. At her death she owed him £20,000. Among the bills she ran up was a stunner for improvements in the gardens at Richmond. Her gardener was the famous Charles Bridgman. When the bill for this came in, George betook himself to Richmond to see what all the money had been spent on. Finding the gates locked and several respectable citizens peering longingly through the bars, he summoned Bridgman to appear and ordered him to throw open the gates immediately. "My subjects," added he, "walk where they please." On Bridgman's excusing himself for his seeming remissness by complaining that the public frequently laid impious hands upon the royal flowers and shrubs, Dapper George bellowed: "Plant more, you blockhead, you!"

**A.I.D.** This January the American Institute of Decorators celebrated its tenth anniversary. And was it so long as ten years ago that the editor of this august periodical stood on his hind legs to address this organization at its initial banquet in Grand Rapids? HOUSE & GARDEN was one of its god-parents. How the child has grown!

From that first handful of forward-looking decorators it has become a national institution, with chapters in all large centers. It has set up codes of craftsmanship and established high standards of relationship with concurring trades.

Before you hire a decorator, why not ask if she belongs to the Institute?

## One Man's House

Now, in the flush of Summer, has he said  
goodbye  
To the long house and the wide garden that  
he made,  
The twenty-four tall poplars up in a June  
sky,  
The curtains gray and jade;

All the great wise pictures, the candles, all  
the books,  
The little mallow pond and the smooth iris  
lake,  
The busy stupid hens, the puppies and the  
ducks,  
The cuckoo in the brake.

Strangers, be well considerate of all that  
was,  
Bring children to the empty rooms, friends  
to the fire,  
Hang food for the birds at snow-fall, burnish  
the brass;  
These would be his desire.

For he who builds a house and plans a  
garden must  
Give much of his own self to make them true  
and trim.  
Keep the cold out of his heart and from  
his spirit dust.

Strangers, take care of him.

CARLA LANYON



**Lots of 'mums.** There came a day last Autumn when we saw a dream materialize—above a pink wall a waving hand of pink Korean chrysanthemums opened its abundant flowering. We had set it there, in hopes, that June—and mid-October saw those hopes richly materialize. To be sure, the plants had been pinched back and watered, sprayed and fed, but then, in gardens we have to help along our dreams.

It made us halt to find that the first chrysanthemums—six different colors of them—were first grown in Europe by the Dutch in 1688, then, somehow, were lost to cultivation and not re-introduced from China until a century and a half later. It is estimated that today there are 5,000 varieties.

Long before that, in the 11th Century, a Chinese botanist had found that the chrysanthemums grown in his country were of 35 different varieties. It is reported that he also classified 39 classes of peonies.

**Lost hybrid.** When Luther Burbank, the eminent California plant wizard, died, his passing brought grief to Will Rogers on two counts. He lost a good friend. He also regretted that Burbank hadn't lived to produce a hybrid he had promised—a hybrid that would have brought delight to the youngsters of America: he had hoped to cross spinach with poison ivy.



**Pincushion problem.** The world is wondrous large and it can present many a knotty problem to those who have eyes to see. The other night, for instance, as we sat watching a woman with tireless hands at her sewing, we noticed that, although she was working on costly velvet, nevertheless the pincushion by her side was shaped like a common red tomato. Now what mind, down the ringing arches of the years, first conceived of the humble tomato as the proper form for a pincushion? Was it some romantic and reminiscent French seamstress, who, knowing the tomato as *pomme d'amour*, found delight in the association? Or had she been crossed in love and snatched at satisfaction by jabbing pins in it?

**Among the V's.** These long Winter evenings, when the radio programs are unpromising, try reading the dictionary. Take one letter at a time and see how many words you don't know.

We did that with the V's the other night and discovered that a vespiary is a wasp's nest, a vaccary a dairy farm, a villakin a little villa; that a viridarium is a pleasure garden; vitrage is lace net or thin fabric for glass curtains; that to vindemiate is to gather grapes or fruit.

Somehow it made us feel better to find that velleity was a slight wish, vellicate meant to twitch or tickle, a ventose person was one windy and conceited; that viduity means widowhood; that vuggery means full of cavities, and to verbigerate is a highfalutin' term for gossiping, especially the kind of chit-chat in which the same words or phrases are repeated over and over again, ad infinitum.

**Blood of Summers.** While re-reading an old book that once brought us delight and returned again a full measure—Richard Le Gallienne's *The Quest of the Golden Girl*—we encountered this lovely definition of wine: "All wines are by their very nature full of reminiscence, the golden tears and red blood of Summers that are gone."





## Federal American—A 1941 Trend



IN THIS issue we pay tribute to the three great American styles for 1941. Here is a living picture of one of them—Federal American, as it might be seen against the architectural background of a Southern mansion.

Twin papers—a new “decorating-made-easy” idea by Imperial—set the color scheme. This twin series is ideal to use, as here, in adjoining rooms. The green is picked up by the draperies, from Johnson & Faulkner, a spun rayon and cotton looped fabric like a hand-loomed one; this hangs over white Quaker lace. The rug is Bigelow-Sanford’s sprawling, colorful floral.

Against this soft color is set Drexel’s mahogany “Langley” group—Federal with Southern tendencies. The chair seats are covered with House & Garden green leather by the Upholstery Leather Group. Crystal urns, “Indian Tree” tureen, Charles Hall



# American Trends in Decoration-1941

Colonial, Federal and Modern create  
new American theme for decoration

THESE trends you will see in 1941: American Colonial, American Federal, and American Modern. To an analysis of these trends and what they will mean to all of us, as we see them in the stores and incorporate them in our homes, we devote these pages and the next ten.

You know these three periods well. For this is why they have come to prominence: they are rooted in our past and pointed toward our future. But, just as our mode of living changes year by year, so do our backgrounds; and the Colonial, Federal and Modern you will see this year are 1941 and nothing else. New plastic materials, new photographic finishes, new colors and new fabrics have put the accolade of today on the spirit of yesterday. In detail, here is a summary of the salient points of each style:

## American Colonial

THIS style was widely current in its original forms from the earliest days of the Colonies until the beginning of the 19th Century, when it was succeeded by Federal. It stems from widely varied localities: New England, New York, Pennsylvania and Virginia.

Today's versions are not literal translations of the original styles; but designers of the 1941 version clearly acknowledge their dependence on the fine examples of Colonial craftsmanship which are in existence today.

Two of these collections of Americana are shown on pages 24 and 25: Mr. Henry Ford's Greenfield Village, and his Edison Institute Museum at Dearborn, Michigan. These two exhibits have proved invaluable to today's designers of Colonial and Federal furniture. You will see their influence in all of this year's Colonial designs.

But there are changes. The red "tea-shoppe" finish of maple has given way to the soft, light patina of the natural wood. And maple itself no longer monopolizes the Colonial group: we see increasing numbers of pieces in pine, cherry and walnut. The lines and proportions of Colonial have changed, too. The crude, primitive designs have almost disappeared, leaving in their place pieces as graceful and sophisticated in contour as English Georgian.

Walnut and mahogany designs are most refined, dating from middle to late Colonial. Walnut pieces use a smooth, gray-brown finish. The hand-rubbed hardware on this furniture looks practically hand-hammered. Paint is used in quaint old designs on wall mirrors, chests for dining room and bedroom, and many occasional pieces.

Mahogany is even more formal, done in a rich, dark color. Dining room chairs wear candy-colored leathers, textured chenilles, in clear, deep tones, and gay floral prints. Among the bedroom groupings there were four-poster beds, their canopies gay with cabbage roses.

And not all Colonial comes from New England. Watch for Shaker and Pennsylvania Dutch pieces like stenciled chairs

and trestle tables, and reproductions of dower chests painted in mellowed colors.

Even the authentic copies of Colonial furniture acquire a 1941 look through the use of modern upholstery: the nubby weaves and clear colors which were originally developed for Modern furniture are equally effective on the Colonial pieces shown this year.

On page 21 we give you an idea of Colonial as it is used in rooms of today. The suite we have chosen is maple—delicate in proportion, in that new pale, satiny finish, and set against a background of clear garden colors and modern textures in upholstery and draperies.

## American Federal

THIS is the 19th Century style of sophistication; of restraint, elegance and understatement. It flourished during the early days of the young Republic, when the immediate needs of living in the new country had been satisfied, and the Colonists could begin to consider the finer and more leisurely ways of life.

Today it is still the style of finesse and elegance. And it is as suitable to city as to country. Patterned upon the furniture in great 19th Century houses from Natchez to Portsmouth, it has a solidity and a richness as welcome today as they were in the times of Jackson and Monroe.

A treasure-house of the Federal spirit is the Americana collection we show on page 28, that of the Cooper Union Museum of the Arts of Decoration. Here are collected original fabrics and wallpapers of the Federal period which have served as inspiration to designers of today: framed damask florals, elaborate lace stripes, and the patriotic motifs of eagle, stars and shield.

On the opposite page are modern fabrics and papers which acknowledge the Cooper Union designs as ancestors. Here the patterns have been simplified and given new importance; treatment is less formal, more casual; and colors have been cleared, intensified and modernized.

In furniture, too, 1941 has given Federal its own interpretation. Working again from the superb examples in the Ford collections, artists have been able to carry the spirit of the Federal era into the homes of the Twentieth Century.

Mahogany is still the king of woods, but look to see traditional designs developed in a pale, light finish. Walnut runs it a close second, as do painted finishes—gray and white, soft gray-green, and black and gold lacquer.

To these quiet bases 1941 has added brilliant modern touches. Di-Noc, a new photographic finish, makes pink marbled table tops and panels. Book linen is used as a veneer, highly waxed, for tables and other small occasional pieces. Mirror is everywhere, spectacularly seen behind the traditional brass grilles of secretaries and book-cases. Antique mirror commodes have multicolored French marble tops. Bar



cabinets have antique mirror fronts; antique mirror pedestals glitter with silverleaf trim.

You will find upholstery for Federal furniture also undergoing modern changes. Candy-colored leather is a new note for dining room chairs. Textured chenilles and bright floral prints appear in all groupings. And rich taffetas, such as satin and velvet, embellish even medium-priced designs.

A typical example is the bedroom on page 21, which we have built around one of the 1941 suites in mahogany. Here, even though the lines of the furniture are simple and restrained, we find such luxuries as striped satin on bedhead and footboard, and exquisitely carved plumes and gilding on the mirror and chair.

### American Modern

AND finally, 1941 American Modern is a pointer toward a brilliant future. It has all the grace of Swedish Modern, the forthrightness of English Modern and the color of French Modern. But it has a fundamental soundness that makes it American. It is designed essentially for American people and American life. It is good-looking, easy to use and easy to keep.

Actually, it has two divisions—formal and informal. In the informal group are pieces which had their origins in California and the sun-countries—admirable for indoor-outdoor living. Its lines are clean-cut and simple. Pieces are built for use and comfort, many of them interchangeable. Finishes

are in the main natural, but a number of different woods are frequently used side by side in the same room—maple, mahogany, walnut, pine, chestnut, pearwood, applewood and cherry. The contrast offered by the various grainings often takes the place of any ornamentation. Many pieces are finished in clear, vivid lacquers.

Smooth leathers and rawhides are used unstintingly, as decorative panels, as complete furniture covering, as upholstery, as hardware. And the choice of fabrics includes splashing florals, tweeds, raw silks, hand weaves that combine wool, silk, cotton, Chinatown reed, leather thongs. In clear, vibrant colors such as cherry red, lime green, deep purple, cosmos blue, buttercup yellow, coral and much white.

Formal modern has a Baroque exuberance. Here there is deliberate ornamentation, plaster, mirror, marbled and lacquered surfaces. Designs are based on the bold curve, and the Oriental influence is on the up-trend.

A glimpse of informal Modern is on page 20—a dining room in maple and mahogany. Note here the use of leather for the drawer-front of the little console, the inlay of light maple in the dining room table, the simple designing of the chair backs.

Here is a preview of this year's modern, one of the most significant trends in American decorating history. Its influence will be felt in architecture as well as decoration. To it we shall devote a large part of our March issue. Look for it and see the flowering of this typically American third trend which has grown out of the other two.

On these two pages are rooms we have designed to illustrate this year's three decorating trends.

Next month be sure to read the first installment of our "Dictionary of Period Decoration," bringing you in pictures the essentials of five well-known decorative styles.



### American Modern

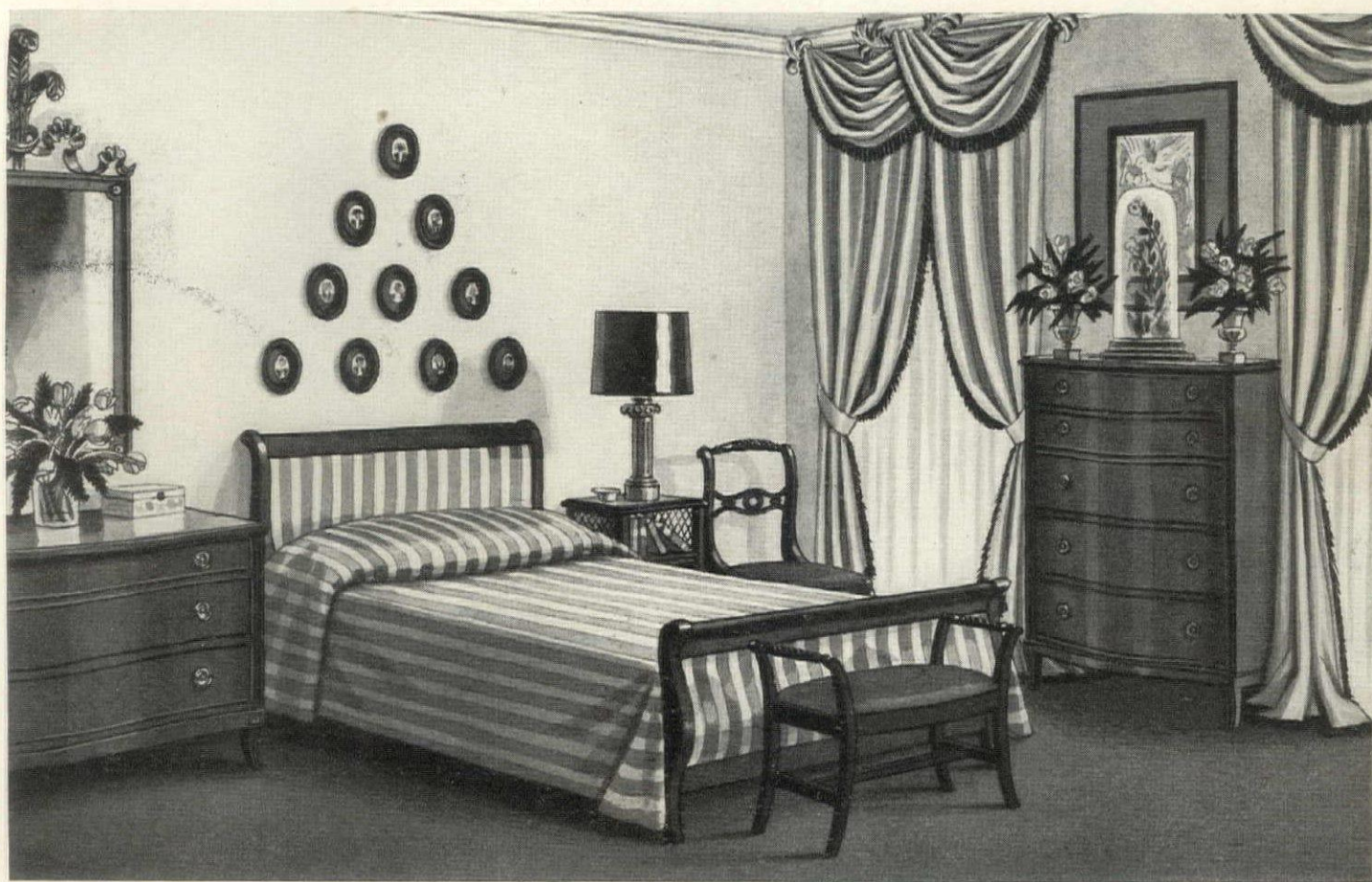
Sophisticated details distinguish this new modern which will be one of the most important 1941 trends. Here two woods combine in Charak's dining room group: mahogany for buffet, chairs and mirror-back wall-rack; maple for the console with leather drawer. The mahogany Danbury table has maple inlay





## American Colonial

Colonial was and is still America's first love. Here is a modern version styled the 1941 way by W. F. Whitney Co. Traditional details are the gate-legs on one table, and the rush seat on one fireplace chair. A modern convenience is the desk space concealed in one drawer of the tall chest. All pieces in the group are finished in a soft, light, natural tone, and are upholstered in light modern fabrics



## American Federal

Federal, the 19th Century style of the young Republic, is the ideal style for more formal modern living. This bedroom group is in Essex mahogany, by Tomlinson of High Point. A modern adaptation is the rich striped satin which upholsters bed head and foot. Other fine details are the Phye-type chair and the brass-grilled night table. The rich draperies are quite typically Federal



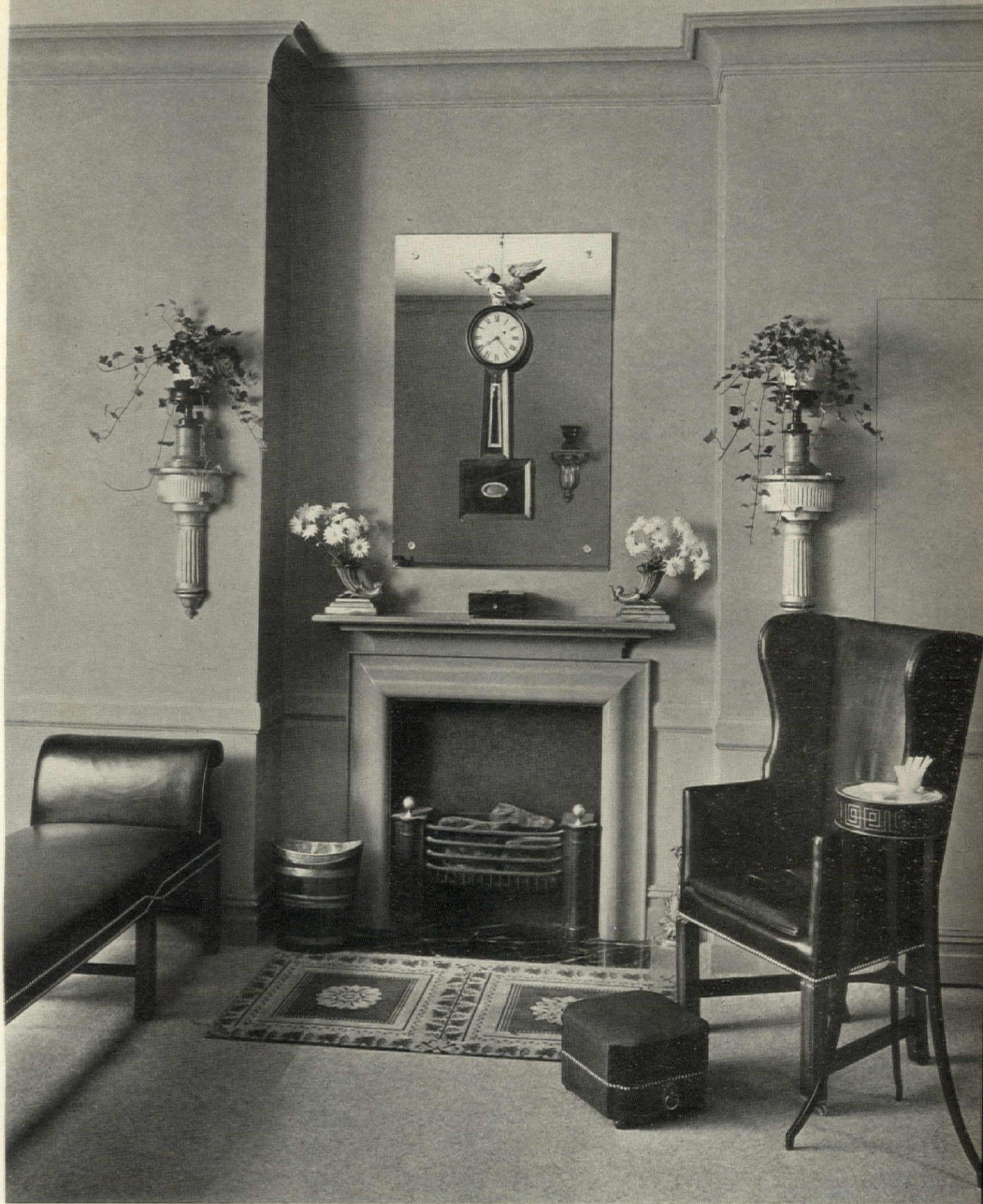


## COLONIAL

The first American trend, colorful and gay, contrasts with Federal (opposite)

The contrast between American Colonial and Federal styles is vividly illustrated by this room and the one opposite, strikingly alike in arrangement, different in treatment. Mr. and Mrs. B. G. de Sylva's living room in Holmby Hills, Cal., is typically Colonial in its lovely hooked rug; wing chair in quilted chintz; brass fender and andirons; two forthright little footstools; its old shelf clock; hurricane sconces; and its simple sage green paneling. H. W. Grieve, decorator





Federal, the leisured, wealthy style of a well-established young country, appeared in the early Nineteenth Century. Here is its modern echo, the study in the New York home of Joseph Mullen, decorator. The reseda green walls are background for sparkling Federal details: shiny black pigskin chair and "State House" bench; a Massachusetts gold-eagle clock set into a plaque of clear mirror; brass cornucopias on the mantel; ivy in black urns on gilt wall brackets

## FEDERAL

Colonial was followed, 100 years later, by this style of simple, stately charm



# Henry Ford, Historian

His Greenfield Village depicts

the early American Way,

Edison Institute Museum its arts and crafts



COUNTRY STORE FROM WATERFORD, MICHIGAN



BIRTHPLACE OF THE AIRPLANE FROM DAYTON, O.



REPRODUCTION OF OLD-TIME VIOLIN SHOP



NOAH WEBSTER'S NEW HAVEN HOUSE



EVOLUTION OF THE BICYCLE'S EARLY STAGES

**H**ISTORY walks the streets of Greenfield Village, Henry Ford's reconstruction of an Early American community in Dearborn, Michigan.

But here history keeps the humble way; it tells its story not in terms of battlefields and political struggle, but in terms of the pioneer's log cabin, the one-room courthouse, the general store, country school, the white-steeped church, the inventor's shop and the forthright white clapboard houses of a hundred years ago.

Greenfield Village is not just one village, it is a composite of many villages. In a way, it is all the American villages of the old days that are gone. Unlike the project at Williamsburg, there has been no effort to reconstruct a particular town at any given era of the past. In point of time Greenfield Village extends from Colonial days to the invention of the airplane. Geographically it stretches from New England to the new West.

Mr. Ford has made of Greenfield Village a vast museum of an American way of life which has altered if not disappeared. The old houses and buildings which have been moved from their native habitat and preserved there are either typical of their times in America, or memorable of some personality or event which profoundly influenced our history and way of life.

So we find the Pennsylvania log cabin in which William Holmes McGuffey, who wrote the school readers, was born, across the way from the New Haven town house of Noah Webster of dictionary fame. We find the tiny shed-like building in which Steinmetz studied at leisure while working out his electrical experiments, next to the birthplace of Stephen Foster, who wrote our best-loved songs.

**T**HE one-room frame courthouse, typical of hundreds such in the country, where Lincoln pleaded his first case, stands side by side with slave cabins from the Hermitage near Savannah. And on the same village street with an old New England inn are the bicycle shop of Wilbur and Orville Wright, where they worked on their early airplane, and nearby is the workshop where Mr. Ford himself made his first automobile. The general store from Waterford, Michigan, is typical of thousands of American crossroads emporia of the last century, with its hoop skirts, cracker barrels, red flannels, oil lamps and wood-burning stove for the village philosophers to gather round. Equally typical are the apothecary shop, blacksmith's and tintype photograph's studio. And not far off is the famous Menlo Park group of buildings and laboratory where Edison worked on his early inventions which were so to change our world.

Through these kaleidoscopic bits there forms for us the old pattern of life, the old craftsmanship which produced it, and an intimation of the forces which were to change it.

This broad picture evolves as we walk through this museum village, or ride over it in the old coaches and carriages which take visitors about the grounds. Near the village itself, Mr. Ford has established the Edison Institute Museum as a memorial to Thomas Edison, the inventor. This museum building houses the

(Continued on page 63)



# At Ford's Edison Institute

Furniture by the Colonial  
cabinetmakers, mute inspiration  
for the craftsmen of today



Card table, c. 1807-15, one of a pair made for a descendant of William Bradford of Plymouth



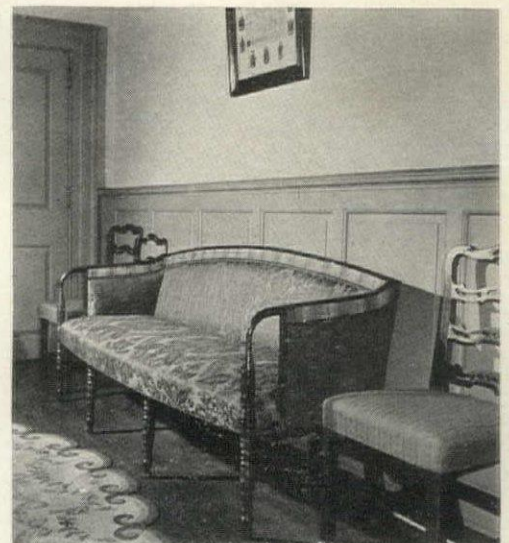
Authentic reproductions of pieces in the Institute, including chair above, are made by Colonial Furniture Co. See page 53



One of the first upright pianos was Jonas Chickering's "book-case" type, c. 1830. Front is silk



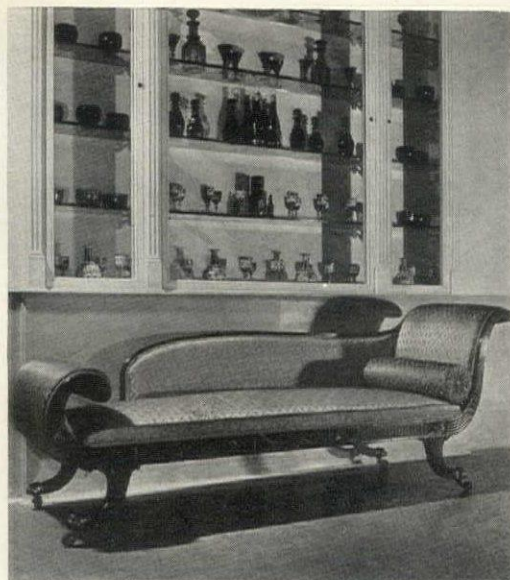
Carved acanthus leaves curl back on the heavy pedestals of this banquet table, in three parts



Fine Sheraton sofa, matching armchair not shown. Ladder-back chair, American Chippendale



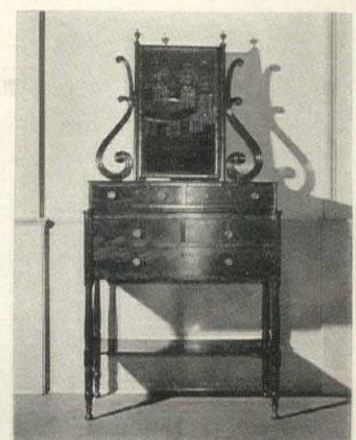
Elaborate cornucopias distinguish this Phyfe-type chair, replacing more usual lyre motif



An American cousin of the English Regency style is this chaise, c. 1815; by America's No. 1 cabinetmaker, Phyfe



Pianoforte, pre-1820 (right) by Gibson & Davis. Its case, probably Phyfe's, recalls harpsichord



In the Phyfe manner is this charming little dressing table with mirror supported by scrolls

Sewing table (left) made about 1800. Typical of Phyfe's early style are its delicate reeded legs



# Henry Ford, Collector

Designs by some early silversmiths, potters, and glaziers—proud tokens of an awakening national culture



Paul Revere of Boston, most famed and most often copied of our early silversmiths, designed the curving coffee and low teapot here, as well as the casters

FOR many years the mutual hobby of Mr. and Mrs. Henry Ford has been the collecting of early Americana—treasures and trinkets, great art and small. The home of their trove is the Edison Institute, founded by Mr. Ford at Dearborn.

Everything that touched on our forefathers' lives eventually finds its way into the collection—from penny banks and hand-stitched Valentines to rarest handblown Sandwich glasses (see opposite). Original silver by such smiths as W. Homes, Jacob Hurd and Paul Revere of Boston. Porcelains—Staffordshire plates and platters and jugs with patriotic motifs, made by the English potters especially for the American trade; Oriental ware (commonly known as Lowestoft) by tea clippers from China—example of this is John Hancock's monogrammed soup tureen (opposite); and the first made-in-America porcelains from Christopher Fenton's Bennington Potteries. On these two pages we give you a bird's-eye view.

SCHALL-PIX



Blown three-mold glass with characteristic early motifs; geometric diamond and rib motif, palm leaf or sunburst (as seen above) were often used



Pressed Sandwich glass with its delicate lacy patterns was America's first machine-made glass. Rare peacock-eye platter, Gothic arch and heart-dishes



For serving "flip"—Stiegel-type etched tumblers probably made before the Revolution, in one of the oldest glass furnaces in America at Manheim, Pa.



Handblown Sandwich glass is known for its delicate coloring: Here, amethyst vase, turquoise bottle, pink cruet, and a clear compote, amethyst-banded



American Parian ware resulted from Fenton's experiments at Bennington. It is notable for its white mat finish, brilliant blue coloring, fine modelling

## A "family tree" of Americana

OPPOSITE: Americans have always loved beauty and even before the days of mass production it was available to them all: in the glowing translucent colors of Sandwich glass shaped into graceful forms; in the cool white Parian ware and flint enamel ware from their own Bennington Potteries; in *tôle* such as the candy jar at the top of the page, a finish which they admired greatly.

What they couldn't make at home was imported: Staffordshire plates and pitchers with patriotic themes designed to please them; Oriental ware such as John Hancock's own soup tureen, top right. See page 54 for descriptions









A CORNER OF THE WALLPAPER ROOM IN NEW YORK'S FAMOUS COOPER UNION MUSEUM FOR THE ARTS OF DECORATION

NYHOLM

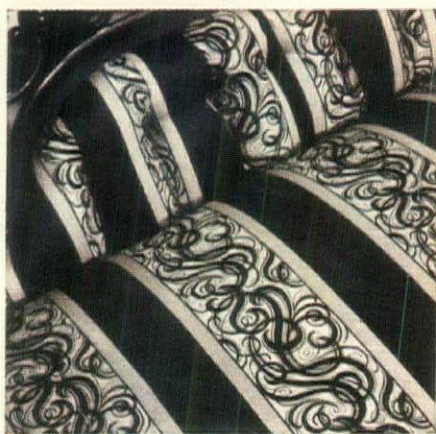
Antique fabrics and papers,  
like these from Cooper Union,  
inspired the new ones opposite



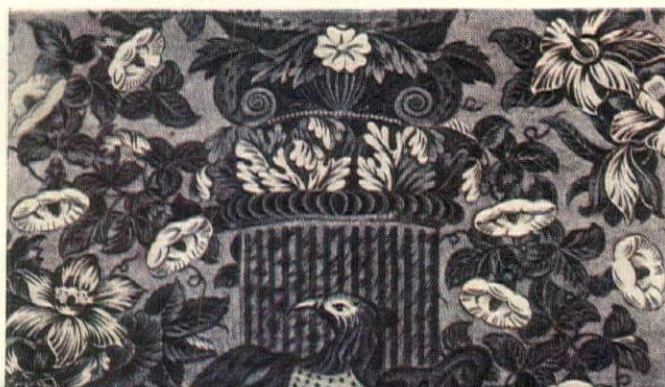
1. FLORAL, GEOMETRIC-STRIPED PAPER, 1840-50



2. DAMASK-DESIGN PAPER, 1815-25



3. SPENCERIAN STRIPED DAMASK FABRIC, 1840



4. EAGLE, 25-STAR SHIELD, ON RESIST-PRINT COTTON



5. BROCADE WITH LACE RIBBON



# The Federal style today

How historic motifs (opposite) are adapted  
to modern fabrics and papers on this page

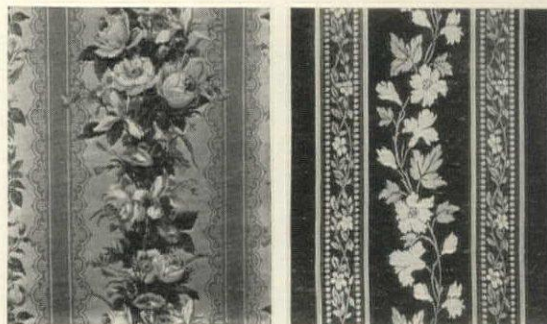
FEDERAL-American-inspired styles of today are the meeting ground for traditional and modern. Twentieth Century designers have rediscovered the rich elegance of Federal decoration and translated it into the idiom of 1941.

Most contemporary Federal designs are derived from museum pieces. They are inspired by individual motifs and amplified much as a musician develops a single melody into a complete composition. It is in this vein that historic documents, like those opposite, set the mood for modern ones shown on this page.

The current interpretation of the Federal style is characterized by a shifting of emphasis and simplification of detail which give greater significance to each pattern. Thus, where a Federal wallpaper divides attention between intricate geometric and elaborate floral, its modern cousin dramatizes the floral theme alone. But the lace-like geometric is not ignored. Instead it acquires new distinction against an uncluttered background.

Ribbon-framed damasks appear in new guise, too. They have been freed of formal rigidity and given a softer, more casual treatment. Classic columns, like the one in the patriotic design opposite, are repeated singly or with massed flowers in new fabrics, while the eagle and shield each contribute dignified spaced motifs to damasks, satins and prints of all types.

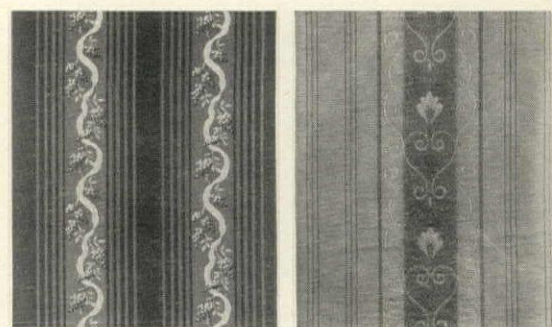
Color too has been revitalized. White and gray appear frequently, replacing indeterminate neutral shades. Celadon gives way to the brighter tone of lettuce green. Intense blue is modulated to a more livable tone. Amethyst replaces the dark wines, and deep gold abdicates in favor of sunny yellow. The color palette is clean and clear-cut, bringing outdoor freshness to this new Federal American style, and making it ideally suited to contemporary tastes.



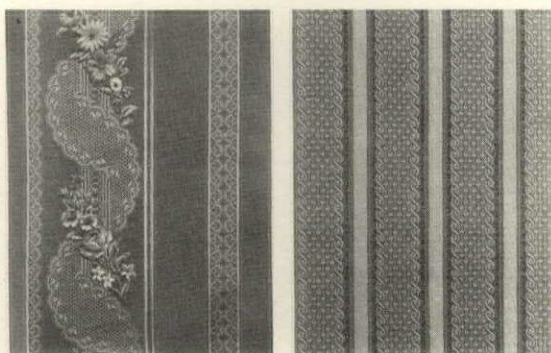
1. Floral columns acquire importance in contemporary designs by subordination of secondary elements. Left, flower-patterned wallpaper from L. S. Diamant. Right, Thorp's brocaded satin



2. Damask designs are adapted to contemporary taste by softening and minimizing rigid framework. Left, Diamant's monotone damask paper; right, Katzenbach & Warren's "Branching Floral"



3. Spencerian scrolls are modified to soften modern stripes. Hexter's printed cotton, left, uses a ribbon scroll, while Johnson & Faulkner's ivory damask formalizes the scroll to a definite pattern



5. Lace-like motifs are charming against simple backgrounds. Left, dainty lace detail distinguishes this border paper from Strahan. Right, stripes of ecru "insertion" in a wallpaper from Diamant



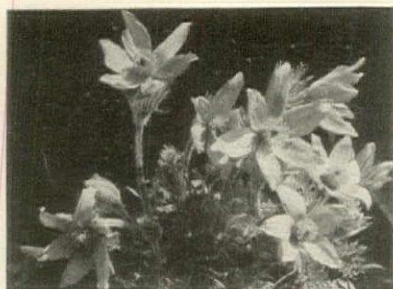
4. Patriotic themes of Federal documents are paralleled by the harvest print from Hexter, left. Thorp makes the classic column damask above, as well as the replica of the eagle document opposite



# Rock plants in borders

These alpine plants thrive without stones, either in beds by themselves or as border edging

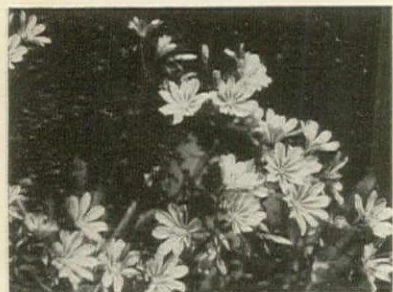
By ANDERSON McCULLY



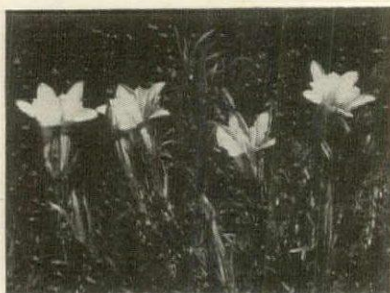
ANEMONE PULSATILLA



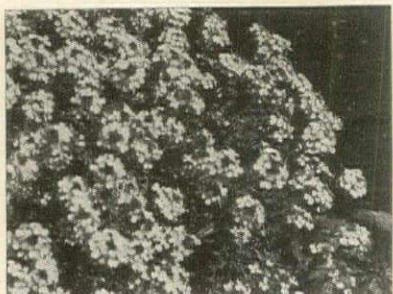
GENTIANA HASCOMBENSIS



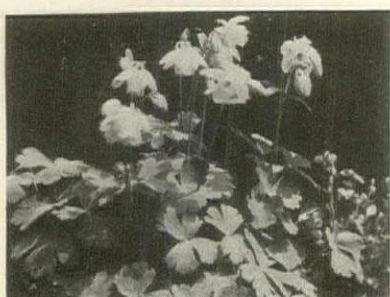
LEWISIA HOWELLI



GENTIANA SINO-ORNATA



AETHIONEMA WARLEYENSE



AQUILEGIA FLABELLATA

MOUNTAIN plants and no rocks? Certainly. Not all, but a surprisingly large number, grow happily in a simple bed or border by themselves, and some are even suitable in the mixed perennial border. Happily, in the main, those making the most colorful display are just the ones most willing to set up housekeeping under ordinary garden conditions.

This isn't disparaging the rock garden. We have used many an alpine viola, pink, or columbine in the border, but their long offering by the nurseryman has made us forget their original mountain home. They still do look beautiful among the stones; but so often a rock garden is impractical, even though the owner loves the colorful low plants of the peaks.

There are two ways of looking upon the choice of mountain flowers for the garden border. Probably, if you are mixing them along the edge of the perennial border, you will feel that, having come to the garden, they are justified in garden modifications, and you will use their garden descendants—gem violas, hybrid pinks. But those of you who have walked in the real alpine pastures will cling to the small separate border with the airy grace of the true species.

THE blue Rocky Mountain columbine is large enough to hold its own in any border. The less known white fan columbine from Japan is about half as tall, and blooms a month earlier. A long list of mountain flaxes from most of the ranges of Europe and Asia begin to bloom with the columbines and carry on into the Summer. The Alpine flax, *Linum alpinum*, is low-growing and colorfully gay with blue saucer flowers. The numerous and thickly massed branchlets spring from a central crown, and are clothed with tiny, grayish, pine-like leaves. Very different in effect is the upright twenty-inch azure perennial flax, *L. perenne*, which can step right

back into the middle of the mixed border. *L. salsoloides* is about half between, and carries rose blooms. They all like plenty of sun with poor light soils.

There is a fine creeping broom that nurseries sell as *Genista sagittalis*, whose rich bright yellow flowers contrast well with the flaxes for a time, or that makes an unusually beautiful picture with the small blue beardtongue called *Pentstemon humilis*.

ROOF IRIS is for use toward the forward edge of a border that dies out somewhat through the Summer. It increases quite rapidly. The lilac-blue flowers are carried just clear of the foliage on stems about one foot high. I've seen its bloom listed for June, but in my garden here in Washington state, it is in full glory by the latter half of April. I like to think of it growing on the roofs of Japan with wistaria running beneath the eaves; but it thrives equally well in the border below, with the wistaria above! I have found it blooming from seed about as soon as the general run of perennials; roots will come from the nursery as *Iris tectorum*. That bushy pygmy savory *Satureia pygmaea*, from the Oriental Alps, might carry on color in this hot spot in late August and September, and how the bees do love it!

The bellflowers and the pinks are two big families mostly from the mountains of the world. The tall bellflowers are already well established in the border; but the smaller types make good edging, and tide this type of border through the Summer. The top bellflower, *Campanula turbinata*, is a sizable low plant with large saucer blooms. Personally I prefer its white form. The Dalmatian bellflower, which American botanists insist is *C. portenschlagiana*, the nurseries usually call *C. muralis*, and gardeners speak of as the wall bellflower, is quite willing to open its wealth of upright bells in a border; while the tiny *pusilla* clans will bring a touch of (Continued on page 76)





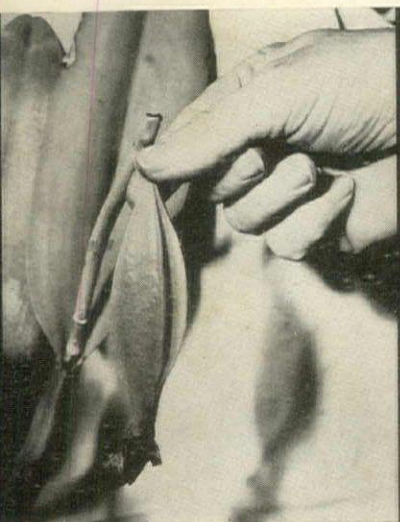
**A formal drawing room in  
crimson, gray and gold**

This New York drawing room gains distinction with quiet color accented strongly with sharper hues. Gray walls, a golden yellow ceiling cove and a paler ceiling combine to lend light and height, and curtains are gray fringed rep. But colorful contrasts are the Aubusson carpet, one chair in gold satin, another in crimson and gold stripes. The mirror is gold leaf with mirror insets. C. Coggeshall was the designer and Harold Sterner the architect





It is easy to grow orchids from seed. Here are the sixteen steps, described by R. De Witt Miller



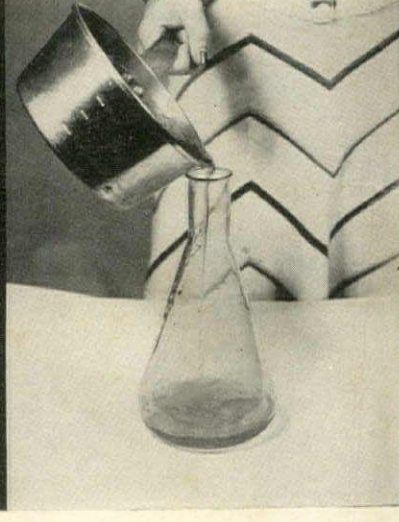
1. An orchid pod contains from one-half to one million fertile seeds, consequently thousands of orchid plants can be grown from the seed of a single pod. When the pod is ripe it is brown and splits



2. Cover pod with a glassine candy bag, or oiled silk will do, when it begins to turn brown and show signs of maturing. This will catch the powdery seeds when they fall from the bursting pod. Don't tie the bag too tightly



3. Mix a growing medium—12 ounces of Hoagland's solution and between 2 and 4 teaspoons of agar-agar, both purchasable at any drug-store. The Hoagland's solution is the same nutrient that is used for water culture



4. Having mixed the solution and agar-agar by rapid stirring, pour it into a chemist's flask. This can be obtained at drug stores or laboratory supply houses and costs about 15 cents. The mixture is about  $\frac{1}{2}$ " deep



9. Orchid plants begin to sprout after a month, and in four months the plants appear like blades of grass. The flask should be kept in a temperature of 60° to 75°, on a warm shelf in kitchen or bathroom



10. At four months old the seedlings appear as pictured here. The finger shows their relative size. The temperature in which they are growing should not be allowed to drop below 60°. In cold weather move the flask



11. After nine months the plants are ready to be removed from flask for group potting. Cover flask with wet newspaper and break with hammer, which prevents glass from shattering. Or hook out plants with a wire noose



12. One flask provides enough plants for half a dozen group pots filled with osmundine moss and watered once a day with a fine spray. Left, young plants still in flask; middle, a group pot; right is a mature plant



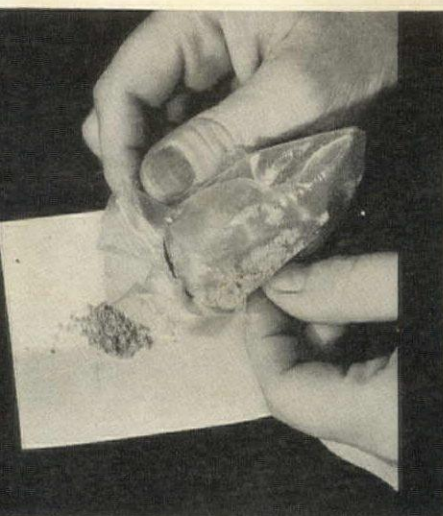
**A**LTHOUGH the growing of orchids has become a popular hobby among thousands of amateur gardeners throughout the country, it is not generally known that, due to recent developments of nutrient solution and culture mediums, orchids may now be easily grown from seed, thereby eliminating the expensive purchase of full-grown plants. It is just this expense of obtaining plants which deters many people from engaging with no further delay in this most fascinating of garden hobbies.

Yet by following the simple procedure outlined in this article, orchids may be easily and inexpensively raised from seed. A single seed pod will contain between 500,000 and 1,000,000 seeds, 90 per cent of which will be fertile. With a small quantity of agar-agar, a few cents worth of Hoagland's nutrient solution, and a fifteen-cent flask—all of which your druggist can supply—

you can engage in one of the most thrilling of all garden hobbies. In half an hour's time you can sow enough seeds eventually to supply yourself and your friends with hundreds of plants.

Orchid seed may be secured inexpensively by asking any amateur or professional orchid grower to allow you to cut the next seed pod which ripens on his plants. On the other hand, a plant with pod nearly ripe may be purchased outright. In many cases orchid enthusiasts have formed groups for the purchase of pod-bearing plants. The small plants resulting from the seeds are then shared between the members of the group.

Seed pods turn brown and yellow when ripe. They then split down the sides. To prevent any loss of seeds, the pods should be covered with a glassine bag at the first sign of maturity. A glassine candy bag or oiled silk bag (Continued on page 74)



**5. Remove seed from bag and pod,** as shown in this picture. Orchid seeds resemble fine dust. Handle carefully. Place on a folded piece of paper—a cigarette paper will do nicely. In the meantime, to the flask again—

**6. Place flask in ordinary pressure** cooker with 16 ounces of water. Stopper flask lightly with cotton. Leave flask in cooker for 25 minutes at pressure of 15 pounds. Then remove and allow to cool for period of two days

**7. Sow collected seed carefully and** gently by blowing it from the creased paper into the mouth of the flask. This will distribute it evenly over the surface of the growing medium and will also help even its germination

**8. The seed blown in the flask** should then be tightly stopped with a wad of cotton driven firmly into the mouth. The cotton is never removed during the growing period of these young orchid plants



**13. In group pots for three or four** months, the tiny orchid plants are then shifted to 1" individual pots, filled with chopped osmundine moss. Orchids obtain their nutrient from the air. Keep the temperature at 60°-75°

**14. A mature cattleya orchid plant** grown from seed by the method illustrated here. The growing was done by an amateur. Cattleyas are the most satisfactory type for amateur growing and also the kind most used by florists

**15. No elaborate greenhouse is** required for growing orchids. They may be grown in any room of the house so long as the required temperature is maintained and the air kept from becoming too dry by daily sprayings

**16. The cattleya orchids come in** a great number of named varieties and in a range of tints sufficient to satisfy any aspiring amateur. Kept on the plant, the flower will last fresh and clear for several weeks



# Soft caramel colors

This New York City apartment is a symphony of beige, brown and white

A MONOCHROME scheme of decoration is always a sophisticated one; but it is also one of the most difficult. Such a scheme, particularly when it is carried out in a neutral shade such as beige, certainly gives breadth and light to the room, but it must at all costs avoid being dull and spiritless.

Here, in this Hampshire House living room, a monochrome scheme in beige avoids all the pitfalls and reaches a peak of sophistication, seasoned successfully with beautifully detailed Sheraton and Regency furniture, and crisp accents of black and shiny brass and gold. Bertha Schaefer was the decorator of the entire apartment.



Built into a buffet are two antique Regency cabinets in the dining room. Red and white chair seats, crystal and brass candelabra, relieve off-white walls, beige rug



Beige walls, beige rug create a sophisticated monochrome scheme in the living room. Darker in tone is the covering of the antique Chippendale armchair, in caramel textured material. A

Sheraton pedestal table holds an antique alabaster lamp with a white tailored silk shade. A built-in bookcase adds a detail of elegance with its bright brass grille doors, matching the andirons



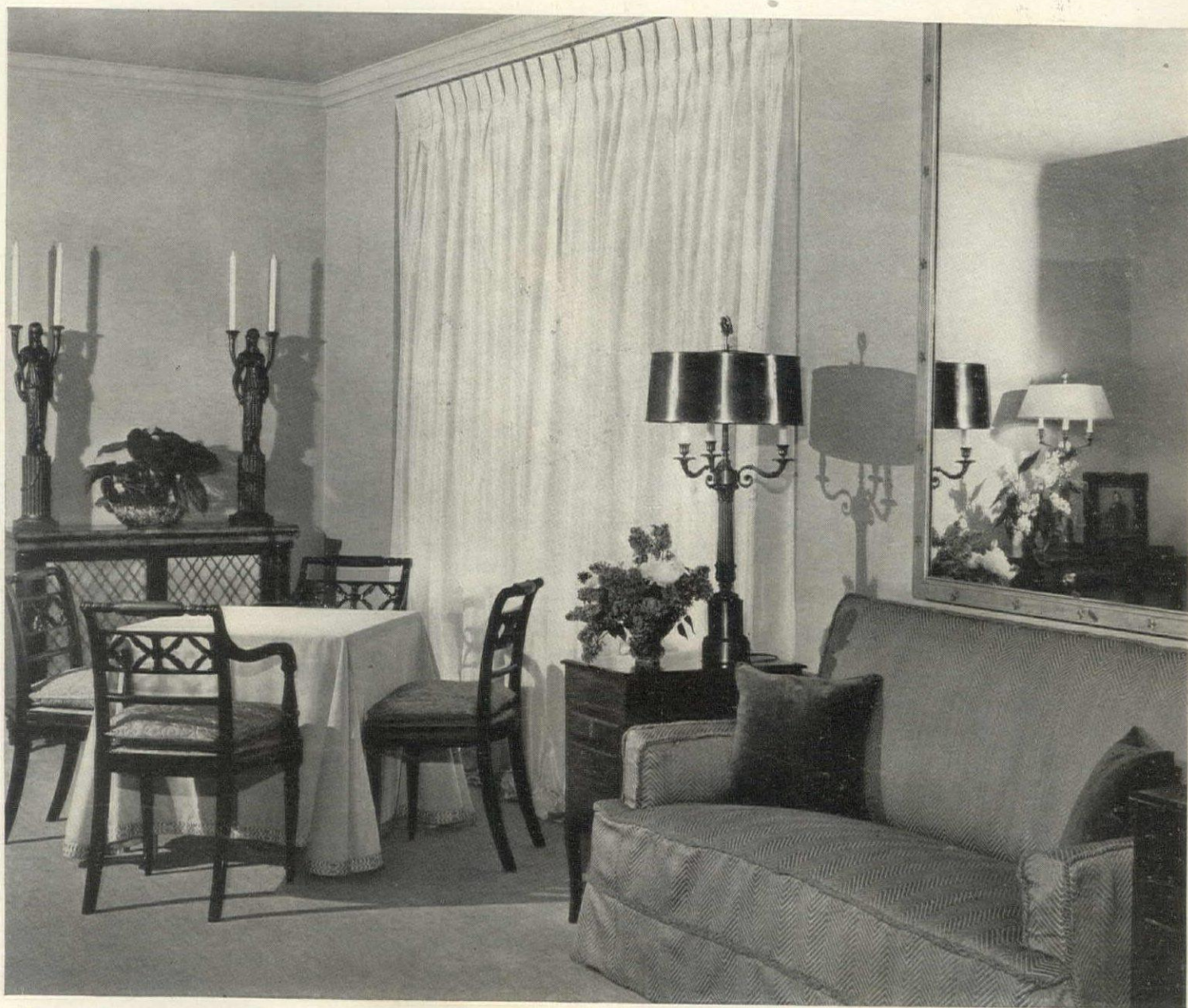


A wide view of Central Park is framed by white organdy curtains, printed in white. Pink quilted linen slipcovers bed, chair and chaise longue, and matches bedroom walls and rug

One of twin sofas (the other is shown in the bottom picture) is flanked by armchairs in beige, brown and white chintz. Black tôle lamps have brass handles and tailored white and gold silk shades



NYHOLM



The card group features a table skirt in white velvet. Sheraton card chairs are covered in caramel taffeta; a Regency commode holds carved wood figures with white tapers. Brass lamps with

brass shades are at either end of the sofa, twin to and opposite the one shown at top. The white taffeta draperies illustrate a simple way of treating a picture window. For other ways see page 46



# New uses for flower art

Flowers in shadow boxes—a new trend for exhibition and decoration



SHADOW BOXES IN AN 18TH CENTURY LIVING ROOM

DEMAREST



FLOWERS BECOME PART OF THE DECORATIVE SCHEME IN THIS DINING ROOM

**H**AVE you felt, as have many spectators of flower shows, that the arrangements exhibited were beautiful, yes, but too formal, too elaborate, for your home? These rooms show that they are not—if they are, as here, made an integral part, in color and proportion, of the decorative scheme of the room.

These two rooms were designed by W. & J. Sloane, to display the flower arrangements of the Glen Cove, Long Island, Flower Show of last Fall. In the living room, above, shadow boxes, well lighted and framed, held flower "pictures" which picked up the colors of the room. Arrangements also appear in the old cutlery table, and in both ends of the mirrored coffee table.

In the Regency dining room at left, shadow box arrangements echo the tones of the Aubusson rug; and the pedestal arrangement is a combination of all the colors in the room. For a more detailed account of the show, and of the rooms shown here, see page 67.

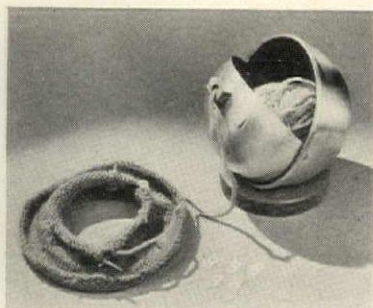


# Needle pointers

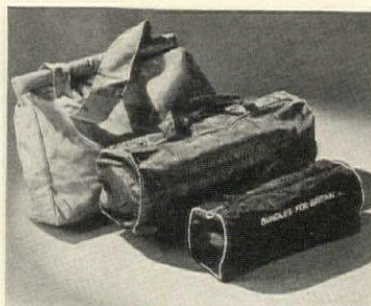
New knitting and sewing accessories increase your skill and pleasure



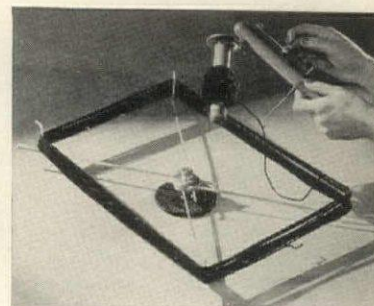
**For needlepoint:** A handsome silk workbag to carry and keep the "makings" in neat and orderly fashion. Deep pocket for tapestry. Zippered. \$6.75. Hadley



**Yarn caddy:** Spun copper holder for \$1.50. Markers to keep track of increases and decreases in circular needle knitting. 25c for set of 12. From Sara Hadley



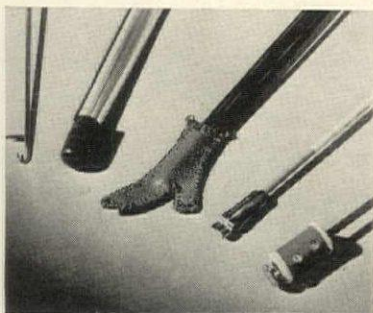
**Knitting bags:** Roomy silk poplin with "facile" leather opening. \$2.95, Lord & Taylor. For sweet charity: Bundles for Britain, \$1.50; British War Relief, \$1.75



**Yarn winding** from this adjustable bracket is easier than from a chairback or willing hands. Winder rolls up professional ball. \$1.00 each from Alice Maynard



**All-inclusive knitting needle** with set of changeable points, all sizes. Use circular or divide in half to make straight pair of needles. \$10.75. Alice Maynard



**Stitch picker-upper,** 75c. Three needle guards: snakewood, \$1.50; leather booties, 75c; metal tips 20c pr. Knitting Register counts stitches or rows, 75c. S. Hadley



**For neatness:** Pattern box to file 36 favorites, \$1.41. Leatherette pin box with cushion, 69c. Magnet to pick up steel pins without stooping, \$1.17. Macy



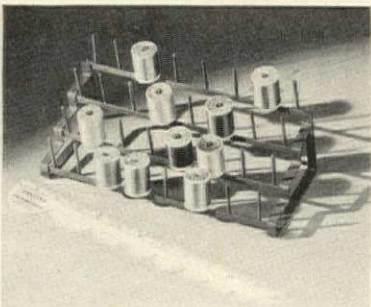
**Pincushions:** To snap around machine arm, and wrist pincushion, 29c each. Tailor's apron with two large pockets and a cushion, priced 59c. From R. H. Macy



**Sewing kit:** English-type wicker basket fitted with American-made Wiss shears and most needed accessories. Calf cover and trim, \$17.50. At Lewis & Conger



**Elastic sewing thread:** Hiawatha Elastic Thread of Lastex shrinks as you stitch. For hand or machine sewing or knitting. All colors, 10c. Alice Maynard



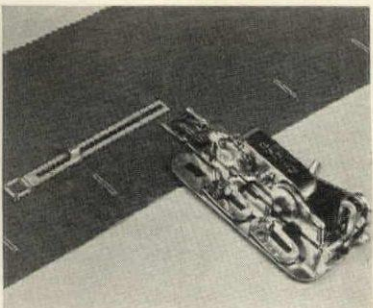
**Sewing room helps:** Spool rack holds 32 spools of thread neatly and within easy reach, 49c. Rule for making uniform scallops costs but 14c. From R. H. Macy



**Darning aids:** Rosebud chintz bag, \$2.00, Lord & Taylor. Darners: "Darnlite" has light to show up dark socks, 94c; footform, 14c; glove mender, 23c. R. H. Macy



**Tailor's tackmaster:** Tacks pattern perforations through two pieces of material in one easy operation. Also bastes hems, seams, pleats, \$2.98. R. H. Macy



**Buttonhole making:** Ingenious machine attachment for making fine buttonholes quickly. \$7.20; Singer. Gauge for spacing them accurately, 23c. From R. H. Macy



**Hand pinking** finishes seams and makes attractive edges on silks, felt, oilcloth, leather. Machine clamps to table or ironing board. \$5.00. Singer Sewing Co.



**Speed up cutting time:** These electric scissors are easy to use, leave smoother edges and make quick work of cutting. \$7.50. The Singer Sewing Machine Co.



# Garden Planning

Site, soil, design, lawns, beds and paths are a few of the elements to plan

By DOROTHY CLOUD

**O**F ALL the adventures that lure the garden lover there can scarcely be any more intriguing than that of making a new garden. Many are particularly fortunate in having natural surroundings which are a definite asset in providing an attractive setting for the garden; those who are less fortunate must depend upon their own ingenuity to supply this part of the picture.

Exposure is the first consideration in selecting the situation for the garden. The most desirable spot is where the ground slopes slightly to the southeast or to the southwest. If a natural windbreak does not already exist along the northern side of the location, it is a decided advantage to plant some trees or flowering shrubs outside of the garden enclosure to temper the cold winds. Another way to provide this protection is by erecting a temporary support for the Winter months and banking it with corn stalks firmly tied to it.

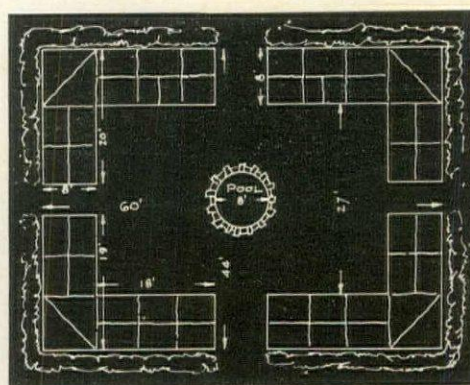
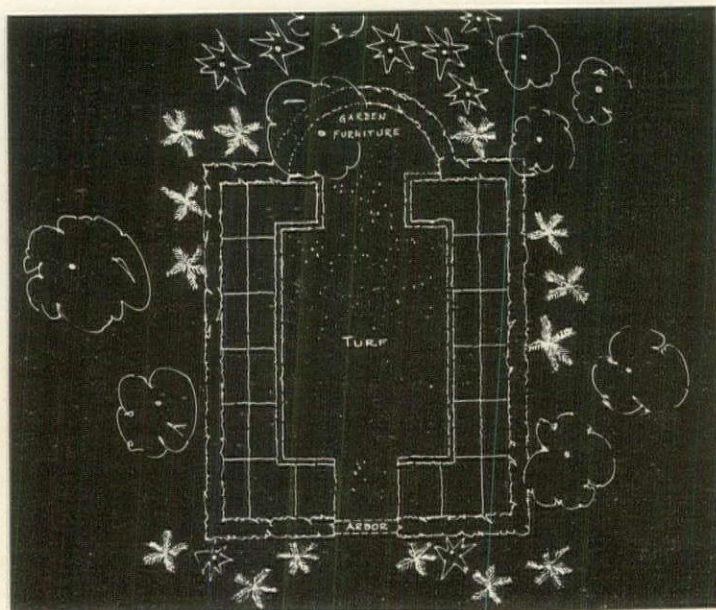
Where there is a lovely view, whether it be the distant hills, a body of water, or a meadow with a group of trees, the garden may be so placed and planted as to make such an outlook a part of the whole effect. The main garden walks may lead toward the view, or it may be further accentuated by being framed in with clumps of trees planted on each side of the garden at the view end. If the surroundings leave much to be desired, groupings of trees or of flowering shrubs placed at intervals out-

side the garden enclosures will do much to provide the missing note.

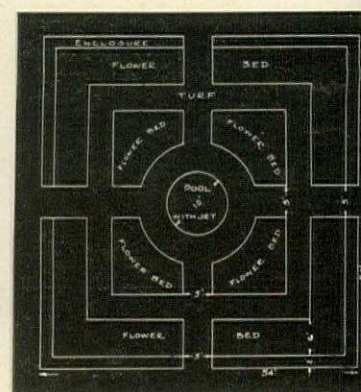
Frequently an intimate garden is desired, springing up beside the house, in which case any attractive architectural feature, as for example a doorway or a window of special beauty, may act as an axis for a garden path.

The walks should always lead to an object of interest. A fine old tree that has attained a distinctive character with age, or one that is of particular value because of its bloom, may serve as axis for the walks. A group of flowering shrubs, a garden seat, a tea house, or a wall fountain are other suggestions for this purpose.

The garden should always be enclosed to bring together its component parts. If a wall is used, the style and the materials for its construction should be in keeping with the architecture of the house. When plants are to fill the need, a host of choices present themselves, in fact whatever is adaptable to being pruned will be suitable. The larger plant material is appropriate for the garden of greater dimensions, whereas the smaller garden should be surrounded with plants that will not be out of scale with its proportions, for this purpose *ligustrum* (privet), *Ilex crenata* (Japanese holly) and *Buxus sempervirens* (boxwood) make ideal hedges. For gardens that are of medium size *Tsuga canadensis* (hemlock), *Taxus cuspidata* (Con't on page 77)



The smaller the garden, the simpler should be its plan. Here an oblong pattern of beds is hedged for privacy and protection. The little pool is centered in the lawn

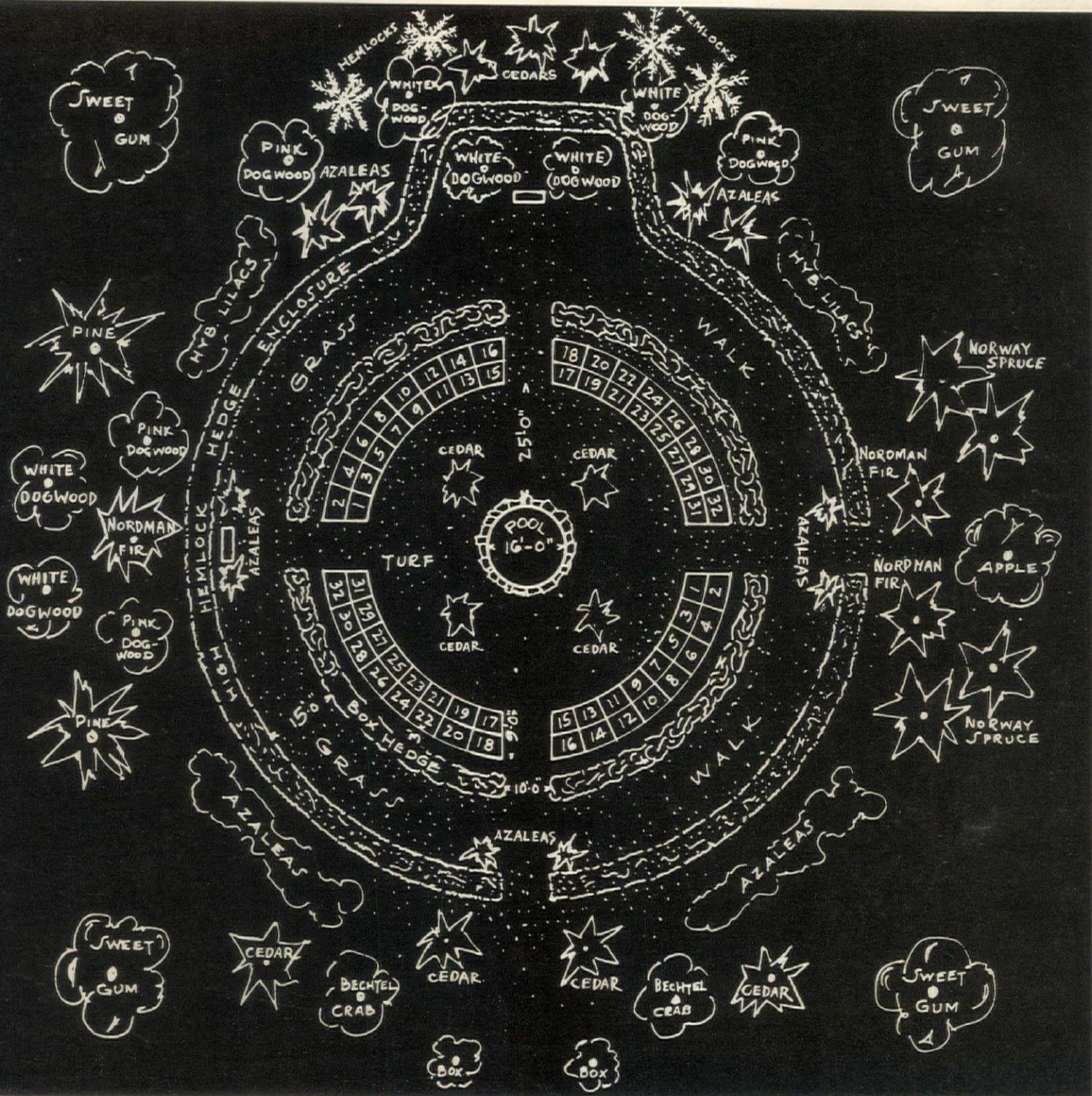


Alternating flower beds and turf walks laid out around a central pool in a formal pattern is the desirable design for a small garden. Enclose with a hedge or fence

An elaboration of the first plan provides an entrance arbor and a semicircular sitting place at the farther end. The lawn is unbroken. Outside planting gives background



# Planting a Circular Garden



## KEY TO THE PLANTING CHART

1. Peonies, Walter Faxon. Tulips, Clara Butt.
2. Delphinium hybrids. Tulips, Jubilee.
3. Aquilegia, Mrs. Scott Elliott hybrids. Tulips, Bleu Aimable.
4. *Dictamnus fraxinella alba*. Tulips, Aphrodite.
5. *Stokesia cyanea*, Iris Lord of June. Tulips, Velvet King.
6. Chrysanthemum, Old Homestead; Phlox, Salmon Glow. Tulips, Moonlight.
7. *Valeriana coccinea*. Tulips, Dresden China.
8. *Eupatorium coelestinum*. Tulips, Bacchus.
9. Peonies, Avalanche. Tulips, La Tristesse.
10. Delphinium hybrids. Tulips, Princess Mary.
11. *Stokesia cyanea*, Iris Crusader. Tulips, M. Bowen.
12. *Dictamnus fraxinella alba*. Tulips, Honeymoon.
13. Aquilegia, Mrs. Scott Elliott hybrids. Tulips, Bleu Aimable.
14. *Eupatorium coelestinum*, Phlox, Salmon Glow. Tulips, King George V.
15. Peonies, Walter Faxon. Tulips, Dresden China.
16. Delphinium hybrids. Tulips, Melicette.
17. Peonies, M. Jule Elie. Tulips, Afterglow.
18. Delphinium hybrids. Tulips, Melicette.
19. Aquilegia, Mrs. Scott Elliott Hybrids. *Dianthus barbatus*, Newport Pink. Tulips; La France.
20. Lupine, English hybrids. Tulips, Anton Mauve.
21. *Scabiosa caucasica*, Iris, Dream. Tulips, J. Ruskin.
22. Phlox, A. Mercier; Chrys., Boston. Tulips, Fawn.
23. Astilbe, Gloria. Tulips, Afterglow.
24. *Veronica spicata*. Tulips, Godet Parfait.
25. Peonies, Baroness Schroeder. Tulips, R. Gunn.
26. Delphinium hybrids. Tulips, Aphrodite.
27. *Scabiosa caucasica*. Tulips, C. Butt.
28. Phlox, A. Mercier; *Veronica spicata*. Tulips, Apricot.
29. Aquilegia, Mrs. Scott Elliott hybrids, *Dianthus barbatus*. Tulips, Princess Elizabeth.
30. Lupine, English hybrids. Tulips, Jubilee.
31. Peonies, M. Jule Elie. Tulips, La France.
32. Delphinium hybrids. Tulips, Lilac Wonder.



# Soufflés are easy

Simple rules make this prima donna of desserts the life of your dinner party



WHO'S afraid of—no, my dears, not the Big Bad Wolf! Who's afraid of making soufflés? I'm not, at least not any more. Once upon a time, the very idea of having to make a soufflé sent me into a state of absolute panic. In fact, whenever I planned a soufflé for dessert, I invariably made another dessert besides, just in case! But having just made my eleventh on a seventh day of testing, without a single collapse of nerves or soufflés, I feel justified in saying that there is nothing to it.

Just throw away your panic, take out the egg-beater, butter your baking dish, sugar it if it's to be a sweet soufflé, make a smooth cream sauce, remove from fire. Add your jam, or chocolate, or whatever you like, add the required egg yolks well beaten, fold in carefully, then or later, the stiffly beaten egg whites. Place in baking dish, place dish in pan of hot water and bake in moderate, preheated, 350° to 375° F. oven for 40 to 45 minutes or until well risen and brown on top and set through, and serve at once.

But don't forget, please, that no matter how glamorous a soufflé may be, it will be just ten times more glamorous if you serve with it a glamorous sauce. I wish you luck with the following recipes, and remember, "If at first you don't succeed, try, try again." Or in other words, "Practice makes perfect."

**Cheese soufflé.** Make a thick cream sauce, using 2 tablespoons of butter, 3 level tablespoons of flour and 1 1/3 cups of hot milk. When thick and smooth stir in 1 1/4 cups of freshly grated Parmesan cheese, remove from fire and stir in 4 well-beaten egg yolks. Season to taste with about 1 teaspoon of salt, a pinch of nutmeg and the same of coarsely ground black pepper. Fold in the stiffly beaten whites of 4 eggs, pour into a well-buttered, one-and-a-half-quart-size baking dish, place dish in a pan of hot water and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Serve at once accompanied by the following tomato and green pepper sauce.

**Tomato and green pepper sauce.** Chop fine 1 onion and 1 green pepper, minus all seeds. Cook slowly five minutes in 2 tablespoons of butter. Add 2 cups of canned tomatoes (1 pound 3 oz. can) cut in small pieces. Simmer half an hour, then season to taste with about 1/2 teaspoon of salt, 1 teaspoon of Worcestershire sauce, a pinch of sugar, some freshly ground pepper, and 1/4 tea-

spoon of celery salt. Just before serving, add the pulp only of 1 small lemon, all rind and white part cut off with a sharp knife, the pulp cut in tissue-paper-thin slices, cut in half.

**Tuna fish soufflé.** Make a thick cream sauce of 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. When thick and smooth, remove from fire and stir in 1/2 cup of freshly grated Parmesan cheese and 3/4 cup of well drained and flaked, first quality, white-meat canned tuna fish. Then add the well-beaten yolks of 4 eggs and season to taste with salt and pepper.

Fold in the stiffly beaten whites of 4 eggs, pour into well-buttered one-and-a-half-quart-size baking dish, place dish in a pan of hot water and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Serve at once with butter, lemon and chive sauce made in the following manner:

**Butter, lemon and chive sauce.** First grate the yellow part only of 1 small lemon, being careful not to include any of the white bitter part. Also wash a few chives and cut them with scissors in small pieces. Now clarify 1/4 pound of butter by letting it melt slowly over a low flame and skimming off the white foamy part that rises to the surface. Pour off the clear part, being careful not to include the milky sediment in the bottom of the pan. Heat again, but do not let the butter cook, add the lemon rind, the juice of 1 lemon, and the chives, and serve at once.

**Ham and spinach soufflé.** Make a thick cream sauce of 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. Remove from fire when thick and smooth, and stir in 1/2 cup of ground lean boiled ham and 1/2 cup of spinach which has been cooked and well drained and also put through the meat grinder. (I use Birdseye spinach for this, following directions for cooking given on the box.) Now season to taste with about 1 teaspoon of salt and 1/2 teaspoon of coarsely ground black pepper.

Beat the yolks of 3 eggs well and stir them in and mix well. Beat the whites of 3 eggs until stiff, fold them into the mixture carefully and put it into a well-buttered one-and-a-half-qt.-size baking dish. Place dish in a pan of hot water and bake in a preheated moderate oven, 350°-375° F., for about 40 to 45 (Continued on page 64)



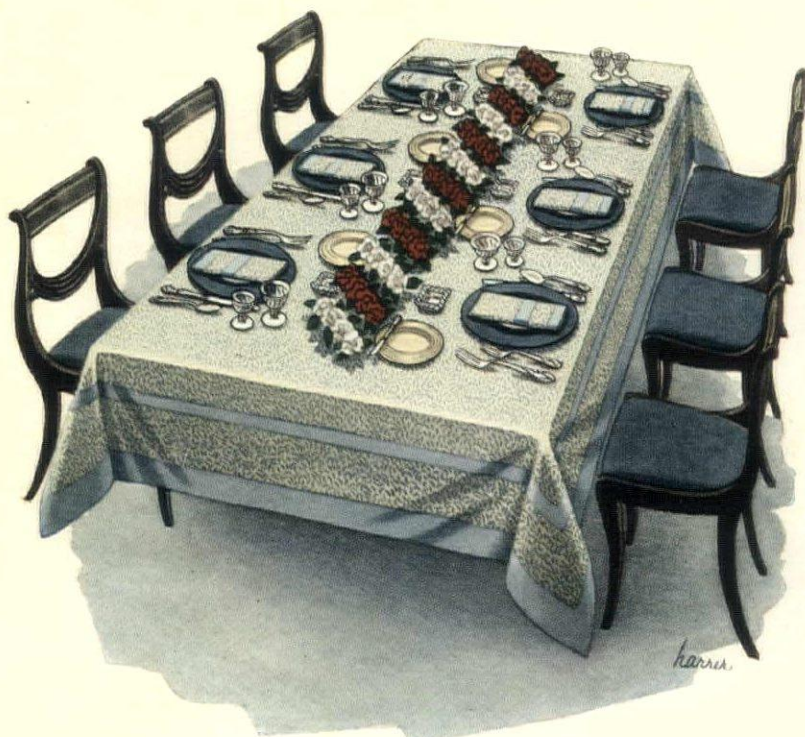


ANTON BRUEHL • CONDÉ NAST ENGRAVING

# Salute to February

FOR February, birthday month of Presidents, plan a luncheon table gay with patriotic colors. And for February, 1941, add a centerpiece of camellias—rosy-red and purest white—banked into stripes as broad as the flag (see sketch at right).

Choose a cloth of soft green-blue, the coming shade to watch for tables; this one, with all-over pattern of tiny swirls, has a striking textured effect; in rayon and cotton damask from Grande Maison de Blanc. The shade is repeated again in the wide gold-ringed border of the service plates which, like the plain modern butter plates, are Lenox china from Ovington's. The silver, Alvin's new sterling pattern, "Chateau Rose," is a romantic design of roses and scrolls chosen to soften the severe simplicity of our table. Fostoria's swirled "Colony" goblets, Macy's. Centerpiece, Pitt Petri. Chairs from Lord & Taylor





# "HOW-TO" HANDBOOK

On The Next 8 Pages

A new feature showing  
how to bring practical good taste  
into your home

## Four decorator's tricks

Finished pieces and fabrics to make them



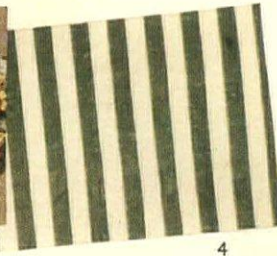
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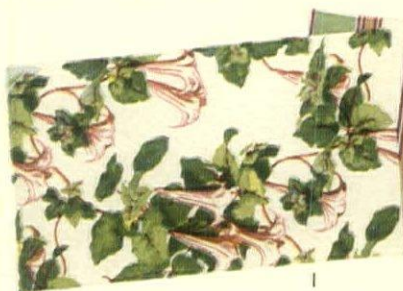
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4

**Slipcover materials:** On this page is a selection of new materials which can be used for the sketches at left. In each sketch we have shown one material (and sometimes two, designed as twins), made up. Fabrics above, Desley.

1. Posy-printed sailcloth with scallop borders.
2. And its twin, with latticed design (see sketch, left).
3. Spun rayon, lustrous and durable, garlanded with roses.
4. And, good foil for the larger patterns, this simple stripe.



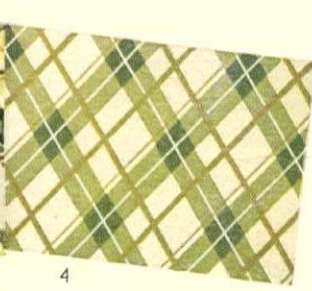
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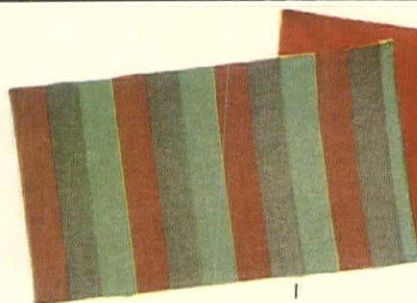
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**Sister prints for your powder table:** This is the year, this the place where two fabrics are better than one. As proof: Waverly's brilliant florals, jaunty stripes, blazing plaids, all printed on "clipper cloth"; all are planned to team.

1. Bright jungle of flowers, fresh on a white ground.
2. Companion stripes (see powder table, mirror, far left).
3. Crocus-yellow blossoms on a news-making beige ground.
4. And to match—bold plaids on the same warm beige.



1



2



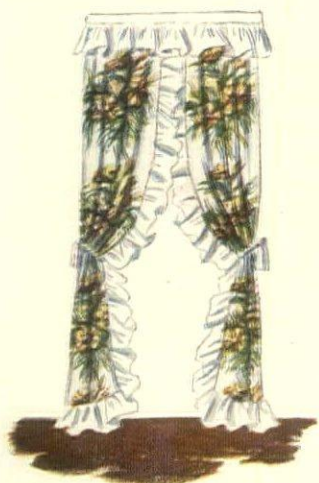
3



4

**For a tailored bedspread:** Soft fabrics, not too heavy—so that the corners will be neat, the effect geometrically precise. For drama, choose bold stripes; for a quieter effect, simple designs like these. Spun rayon by Riverdale.

1. Flamboyant stripes, gay and exciting (on bed far left).
2. A plain rose-toned fabric to harmonize with stripe.
3. Or a simple textured surface of gleaming solid color.
4. Leaf-striped pattern in damask of Crown-tested rayon.



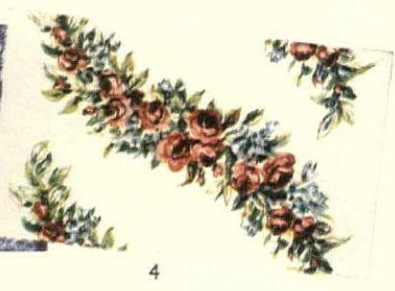
1



2



3



4

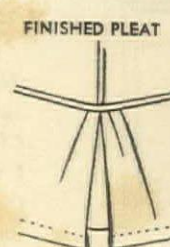
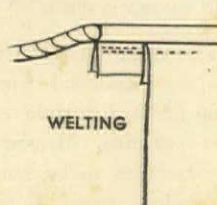
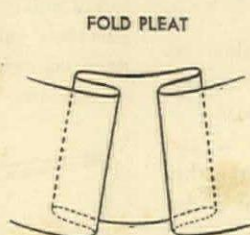
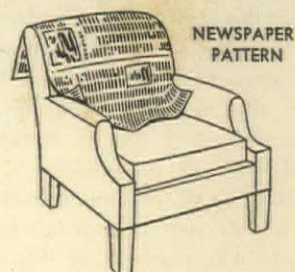
**At your windows:** Bright chintzes boldly patterned, boldly colored as evidence of Spring. Choose from the four patterns here, all Everglaze chintz by Cyrus Clark—and drape your own. Finish with ruffles of plain chintz or organdie.

1. Extravagant floral bouquets on clear white (see sketch).
2. Or plain unpatterned chintz in soft hunter's green.
3. Federal eagles finely drawn in a formal stylized pattern.
4. Or sprays of roses branching across a white ground.



# and how to do them yourself

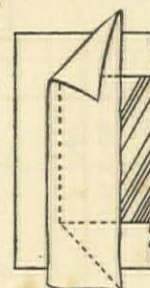
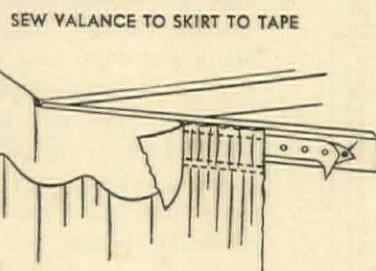
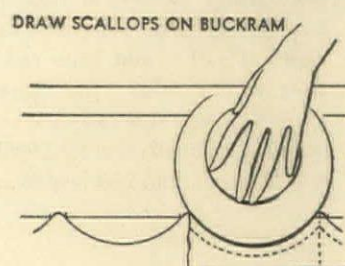
These simple diagrams show you how to make the attractive designs opposite



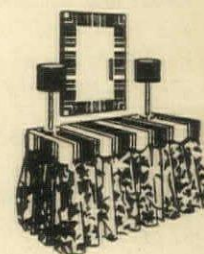
**Slipcover, start to finish:** Cut, pin rough newspaper pattern on chair; then fabric pattern, centering repeats on back and seat. Apply welting to bottom of slipcover and to all seams,

leaving open the two outer back seams. To make welting, cut fabric on bias in 1" wide strips and stitch around cord. Cut and hem separate flounce, one short section to fit across

chair-back, one long section for front and sides. Allow about 10" for inverted pleat at each corner. Pin, sew valance to cover. Attach zipper to two back seams. Welt seams above



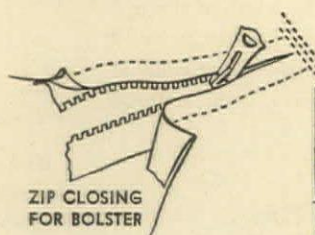
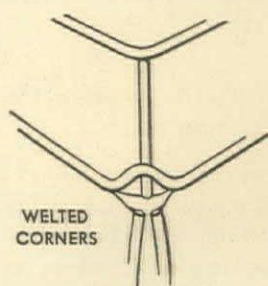
COVER MIRROR FRAME



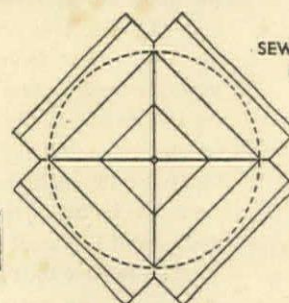
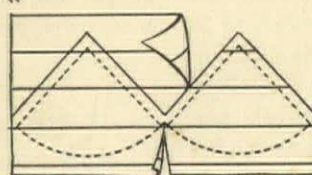
**Dressing table and mirror:** Cover table top with fabric, tack underneath. Make skirt in 2 sections, allowing double width for shirring. Sew together as many fabric widths as you

need, cut to right length; allow 2" hem. Shir top; 2" lower, shir again. Cut 6" buckram valance using saucer to make scallops; face with flannel; cover. Sew valance to skirt to

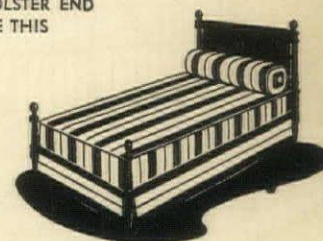
tape by which you tack finished skirt to table. Cut strip of fabric for each side of mirror. Lay face down on mirror, tack inside edge. Fold diagonal corners, draw over frame; tack



PIE-SLICE PATTERN FOR BOLSTER ENDS



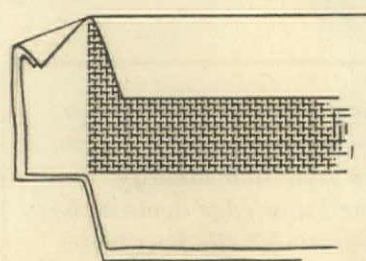
SEW BOLSTER END LIKE THIS



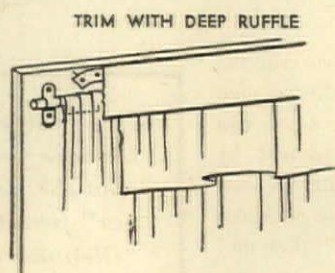
**Tailored spread and bolster:** Center material lengthwise on bed, cut to fit; hem top, welt along sides and foot. (If bed is wider than fabric, piece panel at each side to proper

dimensions, matching with care; welt again to finish.) Make wide band to depth of mattress; welt end-corners to fit smooth and flat. Add straight valance to floor on all 3 sides. For

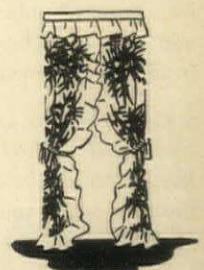
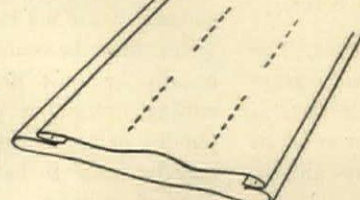
bolster, make fat sausage tube of fabric to length of your bed pillow; add zip closing along seam. Cut round buckram ends, face with flannel, cover with fabric as above. Welt



CUT BUCKRAM VALANCE; THEN COVER



LINE DRAPERIES



**Draperies:** Measure draperies to hang from top of window frame to floor. Cut fabric, put in 2" hem at bottom. Cut sateen lining about 4" narrower than drapery; hem. Lay drapery

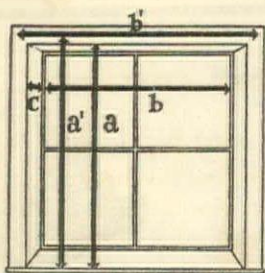
face down on floor; place lining across it. Sew left edge of both fabrics together. Now pull lining over and sew right edges of the two together. Slipstitch along sides. Smooth out flat,

with lining up, borders of drapery showing at edges. Now tack in parallel rows about every 16". (Do not tack at bottom.) Pleat top; stitch. Add hooks or rings. Trim with organdie ruffle



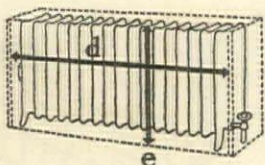
# How to measure for home furnishings

Directions for 11 of these most common decorating problems



**VENETIAN BLINDS.** For a blind to be set inside the window reveal, depth *c* must be at least 1½ in. Otherwise blind must be on outside trim. For width, measure *b* not from the reveal but from inside the narrow fillet in the corner between reveal and window frame. Height *a* is from inside of reveal to sill. For blinds set on outside trim, take not *a* and *b* but *a'* and *b'*.

**WALLPAPER.** Add the length of your room to the width and multiply the result by two. Divide this by 1½ ft. (the width of wallpaper), and multiply the result by the height of your wall from the top of the baseboard to the ceiling. You now know the total length of wallpaper needed. Divide this figure by 24 ft. to find the number of rolls.



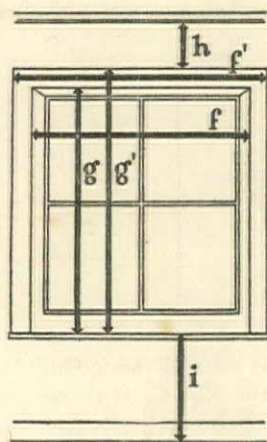
**RADIATOR COVERS.** Take *d*, the overall width (remember to include the control valve), plus 3 in. Then take *e*, height from floor to top of radiator, plus 1½ in. If radiator is to be free-standing with back, take measure from front to back plus 3 in. If radiator is standing against wall, take measure from front of radiator to wall and add 1½ in. These will be the *inside* measurements of cover.

**CARPET AND LINOLEUM.** The traditional method is to measure the length and width, in feet, of the floor which you want to cover. Multiply these two figures and divide the result by 9. This gives the number of square yards required. Modern carpets, however, are made in such a very wide variety of sizes that it is seldom necessary

to have more than the length and width measurements.

**CURTAINS.** All curtains, to draw, need material twice as wide as the finished curtain width.

*Glass curtains.* Measure *g* and *f* for curtains to be hung within the window reveal, *f'* and *g'* for those on the outside trim. Add 15 in. to the height. This allows for a 3½-in. double hem at the bottom, a 4-in. double hem at the top. If you want curtains to the floor add *i* to height.

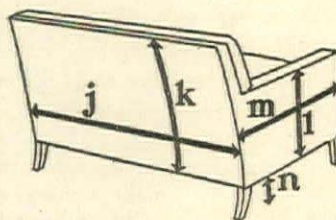


*Lined overdraperies.* Measure as for glass curtains but add 10 in. instead of 15. This is sufficient for top and bottom facings. For patterned materials, first measure the repeat. Suppose this comes to 30 in. and you want the finished curtain to be 100 in. high. With allowance for facings you would normally need 110 in. of material. But in order to have the repeats matching on the two curtains you will have to buy 120 in. of material (4 times 30) for each. The 10-in. remnant might be used up in a valance.

*Unlined overdraperies.* Same as lined, except allow 12 in. instead of 10 (6 in. extra at top, 3-in. double hem at bottom).

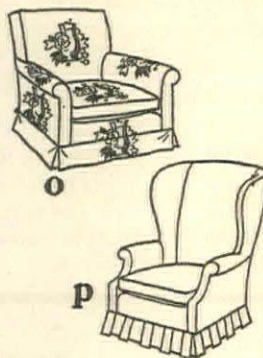
*Valances.* For a 90-in. curtain, the valance should not be deeper than 14 in. Most becoming depth can usually be best determined by cutting newspaper patterns and pinning in position. Low windows may be made to look taller and more elegant by setting the valance between the top of window and ceiling. Take *h*, from top of window trim to ceiling, also width of outside trim and projection

from wall, for guidance of valance-board maker. If there are no glass curtains, valance must be made deep enough to cover trim at top of window.



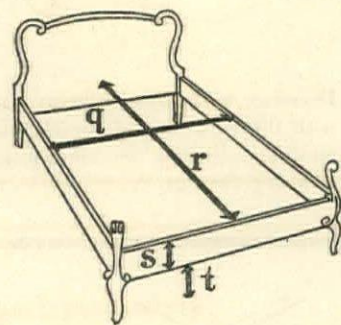
**SLIPCOVERS.** Measure outside back *j* and *k*, and double. Then take *m* and *l*, and quadruple. Next measure one seat-cushion, length, width and depth, and double or triple according to the number of cushions. Take the length and width of front panel between seat cushions and valance. For the valance depth take *n* plus 2½ in. to allow for bottom hem and top seam. For a valance with box-pleated corners (as shown on chair *o*), allow 40 in. extra width. For a normal box-pleated valance (shown on chair *p*), multiply the width by two.

These measurements by themselves mean very little. They must be related to the width of the material being used (either 36 or 50 in.), so that seams do not come in conspicuous places. If the material



has a large design, it must be cut so that this is symmetrically placed on the slipcover (cf. chair *o*). A professional slipcoverer usually takes this as his rule of thumb when estimating. For an average-sized sofa: 12 yd. of 50-in. material, or 16 yd. of 36-in. material. For a club chair (shown in *o*): 7 yd. of 50-in. material, or 9½ yd. of 36-in. material. For a wing chair (shown in *p*): 6 yd. of 50-in. material, or 8 yd. of 36-in. material. Any loose cushions will need extra material.

**BED SPRINGS.** For rabbit edge box springs measure *q* from the outside edge of the side rails. Take depth of rail *s*, and from rail to floor *t*. For other type springs measure *inside* side rails and subtract 1½ in. In all cases take length *r* inside head- and foot-boards and



subtract 1½ in. Bedding should be 21 to 23 in. from floor.

**BEDSPREADS.** To allow for tuck-in under pillow, add 26 in. to length *r*. Width should be measured over bedding and blankets. At sides, measure from top of bedding to floor. Add 2½ in. for hem and seam. For bed with footboard, measure at foot from top of bedding to top of rail, and add 4½ in. For bed without footboard (as shown) measure from top of bedding to floor.

*Have you ever hesitated to purchase a fine antique because you were not sure of its design? Can you spot the amusing errors in style that identify "bo-rax" furniture? Check your knowledge against the "Dictionary of Period Decoration," the first installment of which appears in our March issue. Essentials of the 18th Century American style will be graphically pictured in the March instalment.*

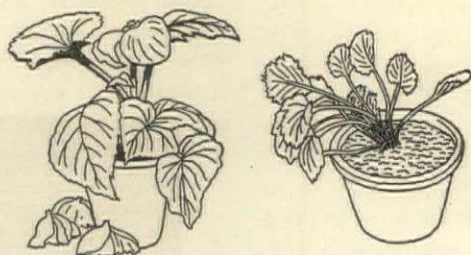


# Tips for practical gardeners

You will want to cut these out and paste in a well-indexed scrapbook for quick reference

## Care of potted plants

If potted begonia flowers start to drop the minute they've opened and the flower stem breaks away at the slightest touch, then you can blame the trouble on faulty watering. Flower-dropping invariably follows if the soil is soaked one day and then allowed to go bone dry. Water regularly. Or when flowers drop, give plants a dose of iron sulphate—1 teaspoon to a gallon of water. Sudden collapse, among apparently healthy cinerarias, primulas and such, is due to rotting of the "collar" close to the soil, where dampness collects. Such plants should never be watered in the center, only around their sides.



TIME FOR IRON SULPHATE      WATER ONLY AROUND EDGES

## To take delphinium cuttings

There are but two ways to increase delphiniums—by seed and by cuttings. Even hand-pollination of seed will not guarantee that the offspring will be identical with the parent as to color and form. Consequently, vegetative increase, by cuttings, is the only certain method. Dig up roots in late March, plant them in boxes and start them into growth. Cut off shoots low down with a piece of the root stock. The ideal length is 3½" to 4". Plant these cuttings in 3" pots and root them in a temperature of about 55°. This can be done in a hotbed. Keep cuttings shaded for the first few days.



INCLUDE ROOT IN CUTTING      PLANT IN 3-INCH POTS

## Preserving cut flowers

Always cut flowers first thing in the morning, before hot sun strikes them. Place them loosely in a basket; don't bunch them in the hand. Stand them loosely in vases or buckets up to their necks in water, removing leaves from that part of the stem which will be in water. Woody-stemmed flowers—rhododendrons, lilacs and even roses—will last longer if you slit the stems with a knife. Poppies, geums, pentstemons will not be so apt to droop or drop their petals if the end of the stem is dipped in boiling water or hot wax or sealed by burning over a candle flame. Cut poppies in bud.



SLIT STEMS WITH KNIFE      SEAL OVER CANDLE FLAME

## Removing rose suckers

Inasmuch as practically all climbing and bush roses are budded on vigorous stock, it is necessary, if we are to preserve the rose, to cut off all suckers that spring from below the budding point. You can tell these by their leaves. Most roses have five leaves, the suckers will have seven to nine and the leaves will be smaller, rougher and the shoots covered with longer and sharper spines. Brush away the soil and cut off these suckers as close to the root as possible, using a sharp knife. Suckers on the stems of tree roses should also be removed with a knife, gouging them right out of their sockets.

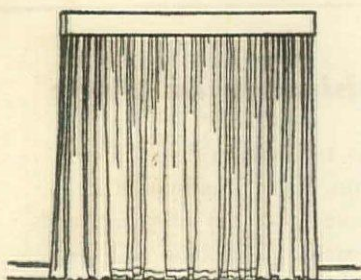


CUT SUCKERS CLOSE TO ROOT      SUCKER      TRUE GROWTH

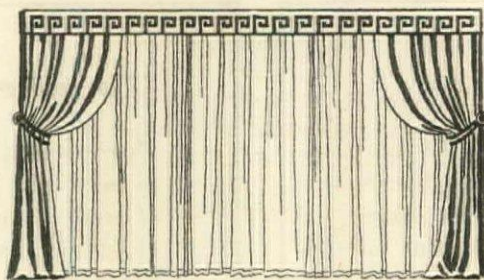


# Sixteen ways to drape

## Double-hung windows, flush, with radiator

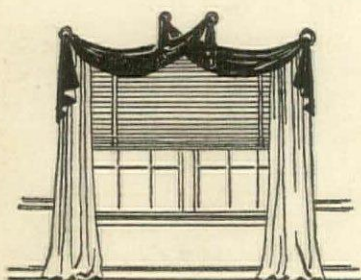


1. Radiator under a double window. If the view is nothing special, cover with floor-length glass curtains set out several inches; straight draperies; valance

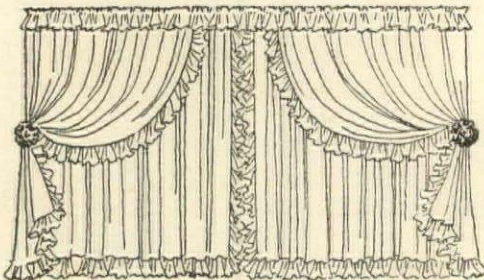


2. Triple window. Cover as at left with sheer curtains to floor. Width of window group is accentuated by plain center and looped back overdraperies at the sides

## Double-hung windows, flush, without radiator

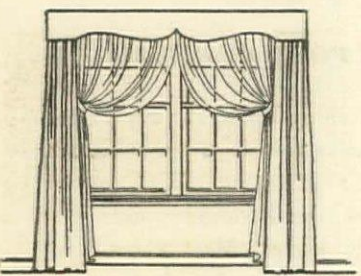


3. Double window without radiator. Treat as unit, with Venetian blind clear across; cross pair of draped swags through rings raised in center for height

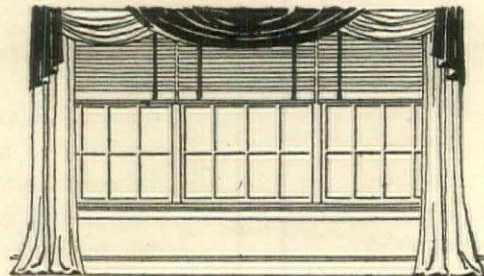


4. Triple window, no radiator. Use two pairs of wide ruffled sheer curtains, top pair looped back over under pair which hangs straight. Fine bedroom treatment

## Double-hung windows, recessed, without radiator

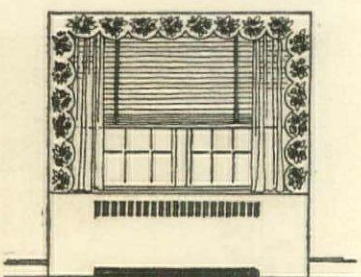


5. Double recessed windows. May have shaped valance fitted into recess; straight draperies hung behind; glass curtains looped back or allowed to hang straight

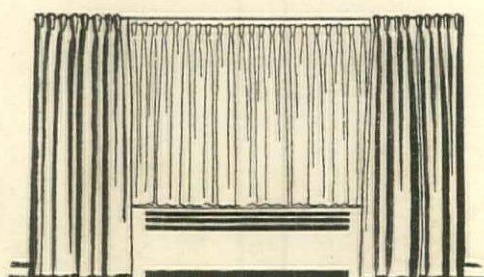


6. Triple recessed windows, without radiators, equipped with Venetian blinds, framed by straight draperies; triple swag in two colors breaks long line

## Double-hung windows, recessed, with radiator

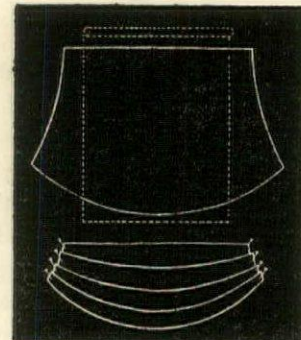


7. Double windows, recessed with radiator. A chance for setting provincial shaped frame in recess; covering radiator with boxed shelf. Use rolled slat blind

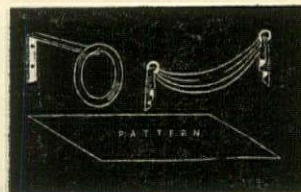


8. Triple windows recessed, with radiator. Sash-length casement curtains set close to windows; overdraperies at edge of recess produce a modern solution

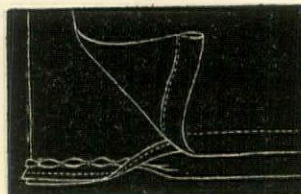
## These diagrams show how



**Tailored swag.** Draw on blackboard or paper pinned to board shape desired for swag. Cut material and lining as above, on straight of goods, piecing sides if necessary. Pleat up ends until shaped to outline, then sew. Pleat festoons separately. Used on window 6.



**Draped swag.** Hangs more casually than above. Cut goods in parallelogram of required length; line, weight ends. Pleat ends in festoon, drape on rings. Sew lightly in place. For window 3



**Weighting a drapery.** Small metal weights covered with muslin should be placed in hem of drapery, as above. Apply to all problems involving draperies

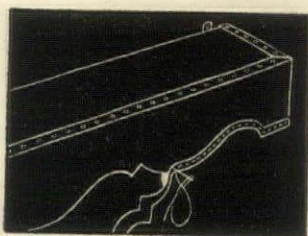


**Attaching a ruffle** with a bias band for a trim effect. Ruffles are easily made with sewing machine attachment. After band has been sewn to curtain, another attachment will turn and sew down with ruffle. Bias band may be of same or contrasting color. For 4

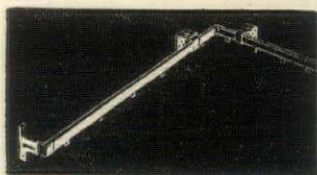


# broad window spaces

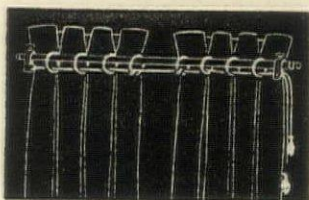
to make these draperies



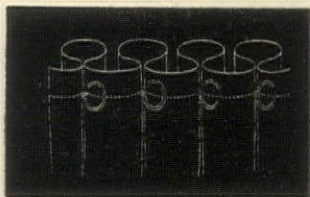
**Making shaped valance.** Draw pattern of desired curves and have cut from plywood. Cut sides to fit and attach both to sturdy top board with angle irons; paint or fabric cover. For 1, 2, 5, 13



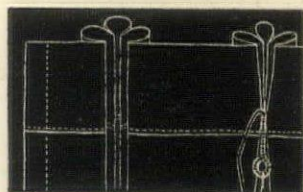
**Rod for corner windows.** Bent at right angles; has sliding rings. For 13, 14, 16



**Draw cords.** By knotting drawcords correctly on inside rings, curtains may be drawn in both directions. For 13, 16

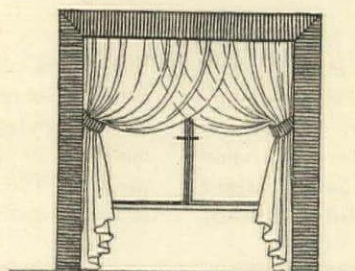


**Cartridge heading.** Material should be twice width of finished job. Subtract 4 in. from width for seams and inner hem; divide remainder by number of pleats you want. This will give amount of material for each pleat plus space between. Now divide width of finished curtain by the chosen number of pleats. This will give space between each pleat, thus govern pleat size. For window 8

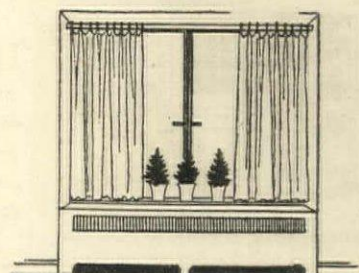


**Pinch pleat heading.** Used most often; worked out like a cartridge heading

## Two-casement windows, flush and recessed

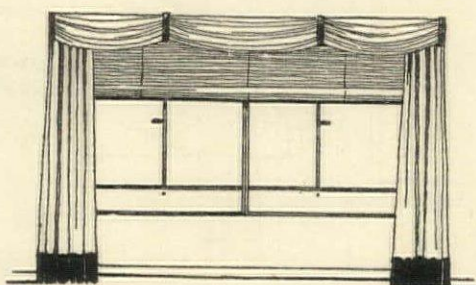


**9. Casements set flush, without radiator.** Frame opening with mitred board covered in fabric to suit room, over sheer criss-cross curtains looped back loosely

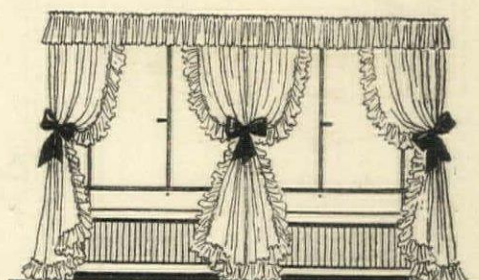


**10. Recessed casement with radiator.** Cover radiator to form window ledge. Hang windows with sill-length casement curtains on exposed rings; brass rod

## Four-casement windows, flush and recessed

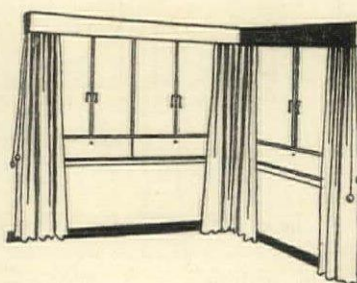


**11. Four-casement window, recessed, without radiator.** Draperies hung with great simplicity over stick reed shade give both a modern and traditional effect

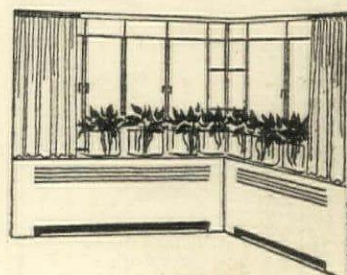


**12. Four-casement windows, flush, with narrow radiator.** For a bedroom, floor length curtains, with pleated flounces and valance, tied back with big bows

## Corner casements, with and without radiator

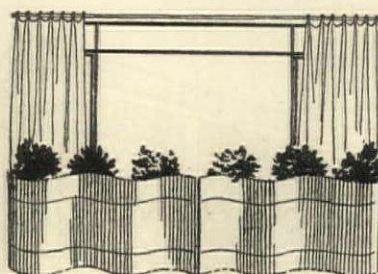


**13. Corner casement, horizontal ventilators; no radiator.** Straight-hung draperies which draw across under narrow box valance. Use no glass curtain

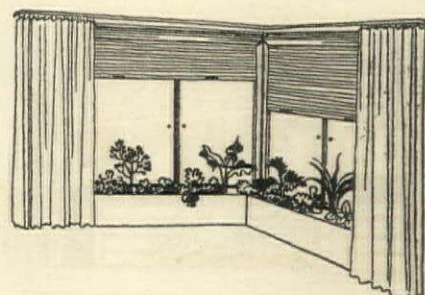


**14. Corner casement, recessed with radiator.** Place glass tanks full of greens on sill; arrange short sheer curtains to draw across patented bent corner track

## Modern picture windows present new problems



**15. Wide picture window with horizontal panel, casements on sides.** Curtains should be easily pushed back on rings. Roll stick screen is a novel touch

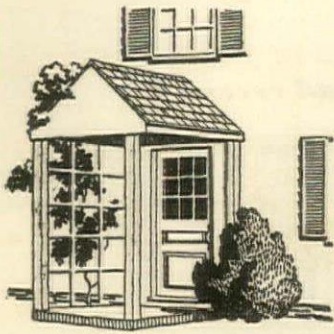


**16. Corner window of glass floor-length panels.** Here the view is the thing. Woodweb shades on sash-like tracks cut glare; draperies draw around corner on track



# We design a multi-purpose shelter

Complete directions for building a simple unit  
of floor, posts and roof, adaptable to many uses

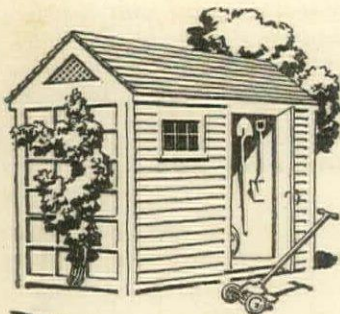


A single unit as entrance porch

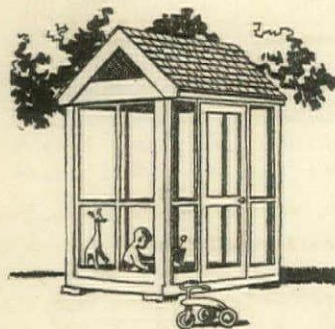
HAVE you ever wanted a small garden shed, or an entrance porch over the side door, or maybe a covered passage between house and garage? We have designed this basic unit for just such needs.

The design, which we have made detailed enough for use by a semi-skilled handyman, can be easily modified to fit your particular problem. The side walls may be

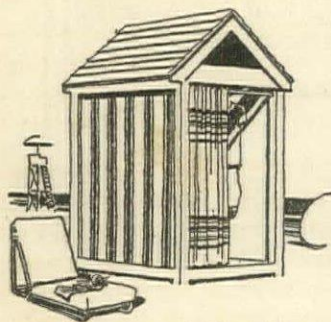
dimensions were chosen with economical use of standard lumber lengths as well as convenience in mind. Your local building materials dealer can quickly estimate for any special extras you need.



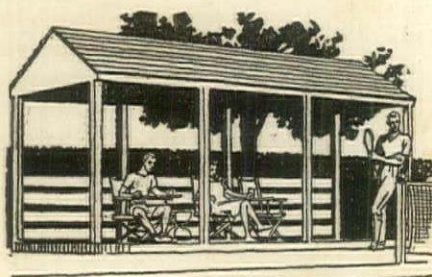
A double unit as tool-shed



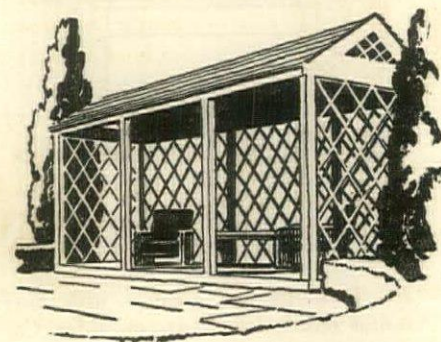
Screen sides for a play-pen



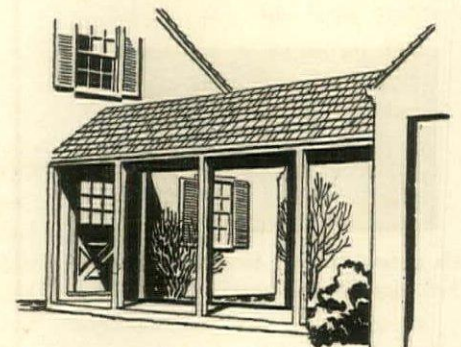
Canvas for a bathing hut



Three units by the tennis court

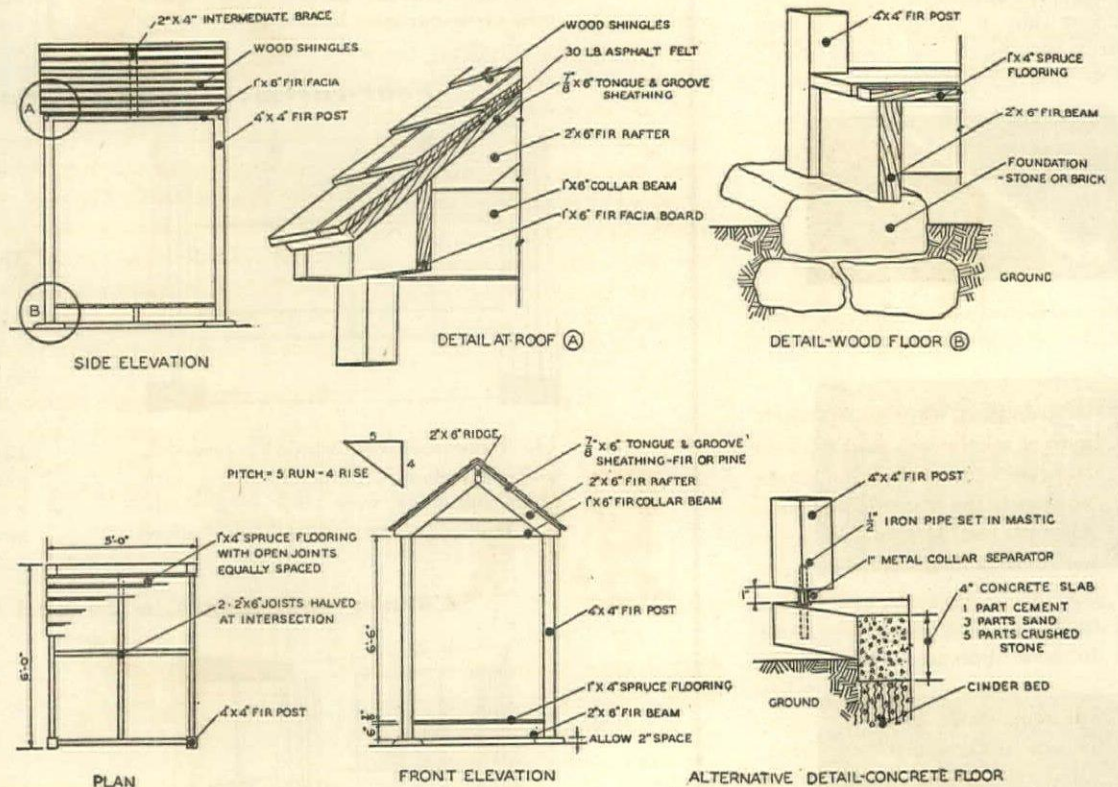


Or a trellised arbor in the garden



As a breezeway between house and garage

## This shows how to make a multi-purpose shelter



## Here is a list of the materials you will need

TAKE this list of materials needed for a single unit to your local building materials dealer. He will price them. Larger units will, of course, be less expensive proportionately.

Framing: 135 bd. ft.  
Flooring: 15 bd. ft.  
Shingles: red cedar, 60 sq. ft.  
Roofing felt: 50 sq. ft.  
Nails  
Paint:  $\pm 200$  sq. ft., 3 coats

Stain for shingles  
For the concrete floor illustrated you will need in addition:  
Concrete: 10 cu. ft.  
Cinders:  $\pm 1\frac{1}{2}$  cu. yd.  
4 pipes and collars



# To keep your house in good shape

**Directions for curing common ailments that afflict many houses, whether old or new**

**I**N July, *HOUSE & GARDEN* will be 40 years old. As we look back, it seems that much of our life has been spent answering questions. On this page we have collected the answers to some of the questions that have recurred many times in our lifetime. Possibly you will want to keep this page in some convenient place for future reference.



## REPLACING A BROKEN WINDOW.

Remove all the old putty and the triangular glazier's points. Scrape thoroughly the wood on which the glass will rest. Measure the length and breadth of the recess. Deduct 1/16 in. from each and have a glazier cut the glass to these measurements. Spread a layer of putty 1/16 in. thick on the surfaces that will support the glass, then press the new pane firmly into place.

Lay the glazier's points on the pane and press them into position, or tap them in with a light tool. Take a piece of putty the size of a golf ball, roll it to pencil shape and lay it along the edge of the pane. Pull the putty knife over this to make it level. After putty has set, paint to match sash.

Putty must be soft and pliable. If it is hard to work add a few drops of raw linseed oil and knead thoroughly. Clean excess putty from glass with a rag moistened with turpentine or gasoline. Bedding the glass in putty as directed makes a waterproof pane.

**STICKING DOORS.** Sometimes the screws holding the door hinges loosen up and cause sticking. So, before starting to plane down the edge of the door, try tightening these hinge screws. You might give the hinges a drop of oil too.

## TO CLEAN A BRICK FIREPLACE.

For restoring discolored brick-work use a solution of one part muriatic acid to eight or ten parts of water. Use an ordinary scrubbing brush and rinse off with clear water. Repeat if necessary. In stubborn cases first scrubbing with a wire brush may give better results.

Spread newspapers over the hearth and surrounding floor before you start, and have a wet cloth at hand to wash adjacent woodwork if it is spattered.



**HOT WATER SAVER.** If your hot water storage tank is uninsulated, the heat that should be retained by the water passes out through the metal tank. Then extra fuel must be burned to replace this heat. For economy buy a ready made insulating jacket for your tank. It will come complete with strip metal bands ready for easy fixing. Cover the top of the tank with asbestos cement. And then notice how small your fuel bill is now.



## CURE FOR PEELING WALLPAPER.

Stop this trouble before it gets a hold, otherwise it may be impossible to cure. Blow out all dust from behind the loose paper, cover the wall with a thin coating of paste, and then press the paper back into

place. Use prepared paste obtainable at your paint store. Be careful to apply it to the wall, not the back of the paper. Handle the paper carefully to avoid tearing.



**AROUND THE BATH TUB.** Is there a crack between the edge of your bath and the wall? There is only one permanent cure for this: quarter-round moldings of metal. They can be bought ready cut in sizes to fit all tubs. Filling the crack with plaster is only a temporary cure.

**FUSES.** There should always be three or four spares in or on top of the fuse box. Before replacing a fuse pull the main switch. Never use pennies.



## ORNAMENTAL IRONWORK

**STREAKS.** Outdoor light fittings, wrought iron brackets, railings, etc., usually begin to look run-down before the rest of the house exterior. Sandpaper the bad spots and then give them a coat of black varnish.

If the worn spots have already made rust streaks on the surrounding wall, you will want to clean these off. If they are not of too long standing a stiff brush with hot water and some scouring powder should be enough to remove them without harm to the paint. If they

*Everyone who has a home will want our March issue. It contains 275 ideas for home improvement—from minor repairs to major remodeling.*

are too stubborn for this, repainting is the only cure.

**MORE HOT AIR.** A small electric blower will give a great increase in the efficiency of a gravity warm air furnace. Easy to install and cheap to run.

*Don't drive nails into a plastered wall before you find where the studs are. Better use those patent angle hooks.*

**CREAKING FLOORS.** Mark the spot that creaks, take up the rug, and toe in (i.e., drive in at an angle) two small-head 2-in. finishing nails at opposite angles. Sink the heads with a nail set.

This will draw together the sub and finished floors. The separation of these two, due to insufficient nailing or warping of one floor, causes almost all floor creaks.



**NO MORE BRASS POLISHING.** You can now buy good clear lacquers which are excellent for keeping polished brass polished. Paint it on after polishing. After some months, when it begins to cloud, take it off with a solvent and start again.

*Never use a hammer or axe with a loose head. Try soaking it tight in a bucket of water. Or you can buy a steel wedge to tighten it.*

**STICKING WINDOWS.** If careless painting has gummed up your windows, they can usually be cured by scraping with a knife and some sandpaper. If the sash is stuck so tightly that it cannot be opened, try putting a block of wood against the edge of the frame and giving it a few sharp raps with a heavy hammer. Once you have the window open prevent any further trouble by running a piece of soap or a stick of wax along the grooves for lubrication.

*It's no good trying to work on something far above your head. A step-ladder will make it much easier. And a good deal safer too. But not a rickety step-ladder.*



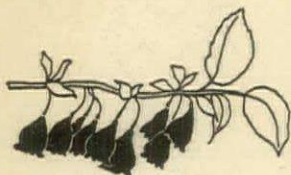
# The gardener's calendar for February

## Flowering trees and shrubs to plant in Spring —Dormant spray—Growing a whole family



The daphnes, that fascinating family of plants, often prove rebellious. Especially does *D. cneorum* often act up. It should be set on a slope with protection from northwest winds.

Mix peatmoss with the soil to produce acid reaction. It needs protection from sun scalding. Even now you can protect it by mulching with straw or oak leaves, or shade with pine boughs. To keep the plant compact, trim off faded blooms. Both *D. cneorum* and *D. mezereum* are among the most fragrant of our flowering shrubs.



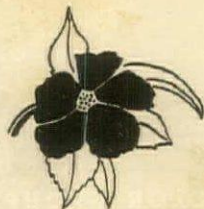
The halesia, or snowdrop tree, is a flowering tree often overlooked by amateur gardeners. Two varieties are available, *H. carolina*, with pure white tiny bells, and *H. monticola*, which bears pinkish-white bells an inch across, with little green clappers.

You have to stand under the tree to see clappers—children delight in them. *H. monticola* is not so well known nor so widely distributed as *H. carolina*, and it requires time to mature before it flowers, but the flowering is worth the waiting. Both varieties hail from this country.



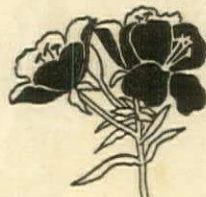
Use of miscible oil for dormant spraying is surely one of the benefits a garden can be thankful for. Heretofore we used lime-sulphur and endured that rotten-egg stench. This dormant spray, used now, is directed

against all forms of scale—on apples, lilacs, euonymus, in fact, against anything that shows scale. Always follow the directions on the container.



Shrubs that bloom in late Summer and Autumn should be planted in the Spring. These include the abelias, indigoferas, buddleias, hydrangeas, *Hibiscus syriacus* or rose of Sharon, and the clethras. Prepare the soil for them early and plant as soon as the bushes arrive.

With such late bloomers available, and with a selection of the early, late Spring and Summer flowering types, a well-planted garden need never be out of shrub bloom or fruit. Indeed, a succession of bloom in shrubs and trees can be as easily calculated as a succession of various types of border perennials.



Primroses. The gardener with time and space available will find it amusing to grow from seed as many members of a plant family as he can find. Take the sundrops or evening primroses. *Oenothera* is their botanical name.

*O. fruticosa major* or bush sundrop grows to 2', bearing its profusion of deep yellow flowers from June to September. *O. f. youngi*, the same height, has lemon yellow flowers; *O. missouriensis*, low and bending to about 10", bears solitary flowers which are 5" across.

Seeds of eleven species are now available, and their colors run from pure white to deep pinks and rose and various tints of yellow. Several are fragrant. *O. tetraptera childsi*, a pure pink striped white, blooms twice in the course of one year.

## A check list for working

- 1 There are fruit trees still to prune and late-flowering shrubs. Don't touch early-flowering shrubs.
- 2 Protect boxwood and rhododendron foliage with evergreen boughs, boards or burlap to prevent sun-scald.
- 3 Keep bird-feeding stations well supplied. Large trees, with frozen balls of earth, can be moved this month.
- 4 When freesias cease blooming, stop watering them and store in their pots to be replanted next August.
- 5 When house ferns get scaly wash them with whale oil soap-suds. Or dust with powdered tobacco.
- 6 As gardenia buds appear, feed the bushes. Water rubber plants each day. Pick faded cyclamen leaves.
- 7 If you find trees girdled by rabbits, wrap them with burlap to prevent drying. Inspect roses for canker.
- 8 Sow seed of Jerusalem cherry this month to produce Christmas plants. Try forcing rhubarb in the cellar.
- 9 Now is the time to make a hot-bed. Electricity is simpler and cleaner than manure and just as effective.
- 10 Has your seed order been sent off? If you live in a dusty section, wash soot off evergreens on warm days.
- 11 Prevent damping off of seedlings by sterilizing soil with 40 percent formaldehyde or a dust mixed in.
- 12 Plan this year to try some of the vegetable novelties. Give cactus and other succulents a sunny window.
- 13 Start painting garden furniture. Wipe leaves of rubber plant, pandanus and dracaena with a damp cloth.
- 14 If you are exhibiting at any of the Spring flower shows, check up on your classes and their rules.
- 15 The shrubs to force indoors this month include forsythia, Japanese quince, cherries, almond and apples.
- 16 Send all lawn mowers to be sharpened and conditioned. Turn over the compost heap on a mild day.
- 17 When daffodils, freesias and hyacinths have flowered, feed lightly, spray with nicotine until leaves yellow.
- 18 For early sowing you will want seeds of asters, pinks, coleus, begonias, petunias, salvias and verbenas.
- 19 You can start pandanus cuttings now. Throw away paper-white narcissus bulbs after they have flowered.
- 20 Paint the handles of your tools a bright color. You'll recognize them when neighbors borrow.
- 21 Winter is a season to create vistas. Prune trees and shrubs so that desirable views are opened and framed.
- 22 Burn egg masses of tent caterpillars on wild cherries and fruit trees or paint them heavily with creosote.
- 23 To prevent their shriveling, sprinkle stored dahlia tubers. Plant seeds of *cobea scandens* edgewise.
- 24 Besides imagination you need section paper, ruler, art gum, knowledge of plants, to plan a border.
- 25 Sharpen all hoes and spades and grease metal parts of all tools. Look for earliest crocus.
- 26 Watch for flowers of aspidistra at the bottom of the leaf, purple and stemless. Trees can be fed now.
- 27 Lay in a good store of wooden labels of all sizes. Check over your shelf of spray materials.
- 28 If you own a small greenhouse, save time by procuring seedling plants and growing them on to maturity.



# It Took a Dream to Wake Me Up!

1. I simply couldn't make our house look spacious and colorful like so many of our friends' homes ... it worried me, too!

3. "Simple," she said, "my new Imperial Ensemble made all the difference ... See! Harmonizing papers for adjoining rooms!"

5. "You'd be surprised," Jean said, "if I told you how little my Imperial paper cost! And it will stay lovely ... guaranteed washable and fast to light!"



2. Then I went to see Jean ... and her house was completely changed. "Jean," I said, "you've made this a dream home. What have you done?"

4. "It's wonderful," I said, "so colorful, and the rooms look so much larger! But I suppose it was awfully expensive."

6. "I certainly am glad to know about Imperial Ensembles," I said, "your house has waked me up to all they can do for my home!"

## Imperial Ensembles

READY-PLANNED COLOR GROUPINGS  
FOR ADJOINING ROOMS



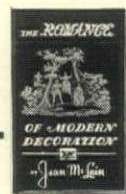
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40 East 34th St., New York, N. Y.



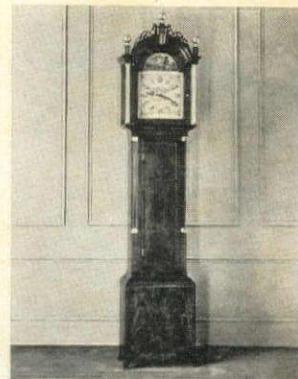
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## COLONIAL COUNTERPARTS

Six accurate reproductions of originals in the Edison Institute at Dearborn, Michigan (page 25)



Walter Cornell clock, a copy of an original by this gifted early American clock craftsman. Cornell was a member of the Clock Makers Guild, an organization which included all the famous clock makers of the day. The reproduction is in solid mahogany with finials and fluted columns of brass



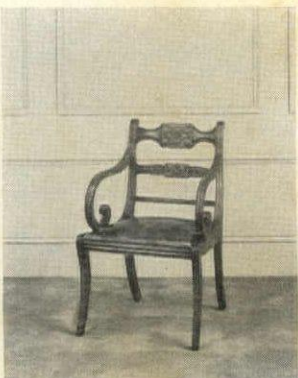
From a mansion in old Charleston came the original of this English swell-front chest, with drawers, which was originally used as a gentleman's shaving stand. It dated from 1790-95. The toilet mirror, dating from about the same period, is a lovely example of the Hepplewhite style in America



"Beau Brummel" was the title given such an exquisite piece as the one above. Duncan Phyfe designed the original in New York about 1800; the ingenuity of this famous craftsman originated the clever folding mirror and side panels. The original was formerly in Louis G. Myers' collection



Masterly carving distinguishes this card table designed after a Duncan Phyfe original. The quality of the turning on the legs and columned pedestal is almost sculptural, and the piece is further notable for the fine finish and graining of the mahogany top, all of which is typical of the best Phyfe work

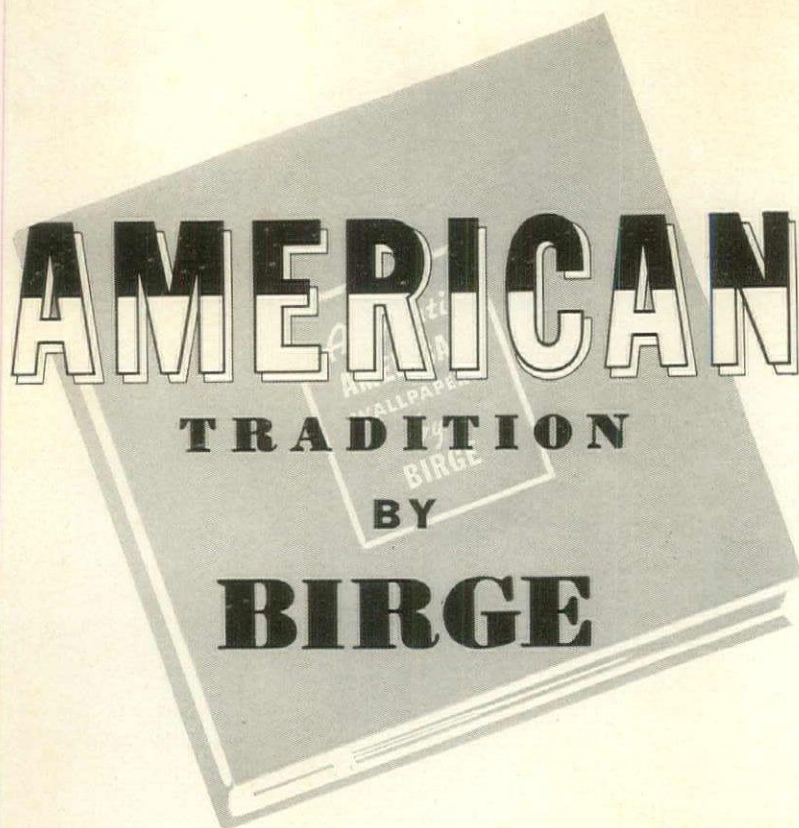
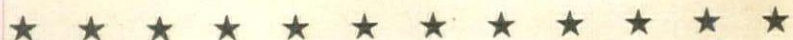


Showing Phyfe influence, this armchair originated in the early Nineteenth Century, and has been copied in mahogany in the side chair also. Notable for its graceful curves, its carved back splats. Like all pieces on this page, it is copied by the Colonial Mfg. Co. from originals in the Edison Institute



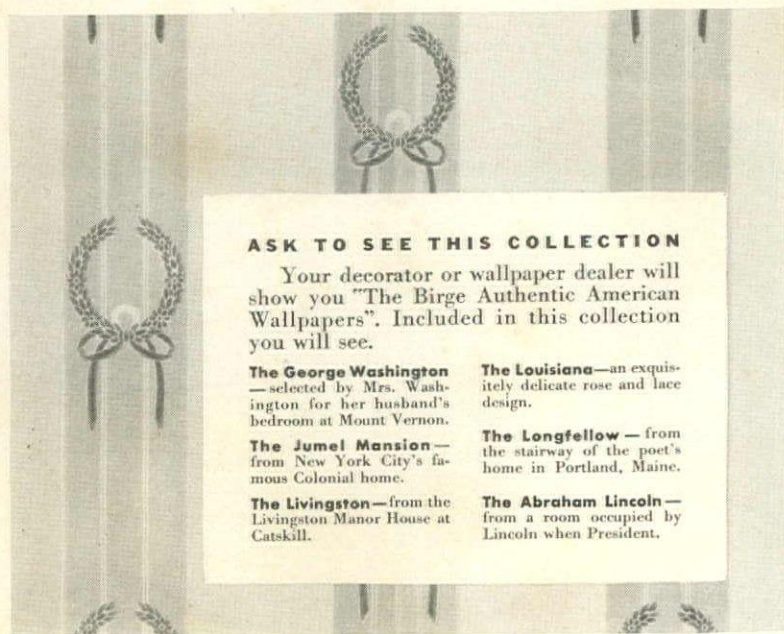
Usefulness, strength and beauty were Duncan Phyfe's first considerations and this Sheraton-style chair speaks eloquently of all three. It is a mahogany reproduction of the original on page 25 and is distinguished by unusual rosettes, and carved thunderbolts in the back, tied by ribbon





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**The Longfellow**—from the stairway of the poet's home in Portland, Maine.

**The Abraham Lincoln**—from a room occupied by Lincoln when President.

**THE Birge COMPANY, INC.**  
ESTABLISHED 1834

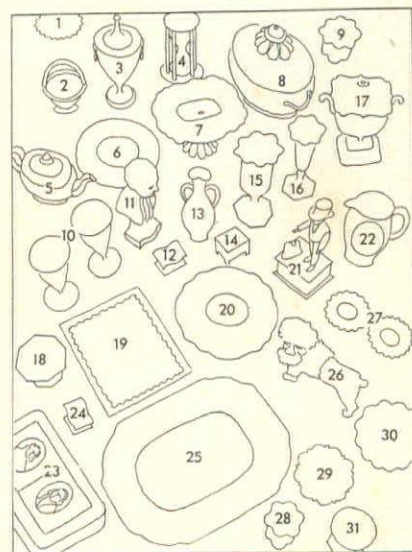
BUFFALO

NEW YORK

CHICAGO

## FAMILY TREE OF AMERICANA

At the Edison Institute Museum—a key to the early glass and china shown in color on page 27



1. Peacock eye and sunflower motif. Sandwich glass dish of cobalt blue.

2. Molded sugar basket, clear glass with handle and border of deep red.

3. Tôle covered urn in deep wine-red with decoration in gilt. Tôle ware, made first in Wales about 1670, was a favorite of the Colonists in the late 18th and 19th centuries.

4. Hourglass mounted in a metal holder. In the Colonies, clocks were a rare commodity. At first each township told time from the central clock which was mounted in the face of the most centrally located building of the community. But the housewife, weaving or baking indoors, depended upon the hourglass to mark the time.

5. Blue and white china teapot ornamented with roses and forget-me-nots, and, on its side a picture of the Boston State House. Made in England, as so much of the Colonists' china was, it is signed by J. Rogers.

6. The "Arms of New York" forms the central motif of this blue Staffordshire plate which has a wide border of trumpet flowers and roses. It is one of a series bearing the Arms of the Colonial states which were made in England by the potter, T. Mayer.

7. Compote of pressed Sandwich glass in a rare shade of canary yellow. Predominating in its design are the Prince's feather and flower basket motifs which recur again and again in this delicate, lacelike ware.

8. John Hancock's soup tureen, made of white Oriental ware and decorated with blue and gold. The initials JH (not seen) appear in a decorative medallion on one side of the cover. Much ware of this type (often confused with Lowestoft) was brought from China on the Clipper ships.

9. Cobalt blue sugar bowl of Sandwich glass in tulip shape, covered.

10. Two trumpet vases of Sandwich glass decorated in unusual swag overlay in red-white-and-blue.

11. George Washington Staffordshire bust made in English potteries.

12. Footed salt cellar of amber Sandwich glass. Note scrolled ends.

13. Parian ware vase from the Bennington Potteries. Typical is its blue sculptural decoration.

14. Open salt made in pressed glass by the Jersey Glass Co.

15. Sandwich glass vase molded in graceful characteristic tulip shape.

16. Blown Sandwich vase in olive green with molded swag motif.

17. Covered tôle urn, black with gold decoration in Oriental feeling.

18. Octagonal Sandwich glass sugar bowl in unusual blue-green.

19. Early Valentine, of linen and lace exquisitely embroidered.

20. Made in England, especially for the American trade, this Staffordshire "States" plate depicts in center an American University. Its border includes the names of fifteen states, a portrait of Washington, America blind-folded, and Independence kneeling.

21. Uncle Sam penny bank. The weight of the coin, placed in the hand, brings down the arm which opens the carpet bag below to receive it.

22. Patriotic pitcher of English earthenware depicting a projected Washington Monument with soldier and sailor beside it.

23. Ivory curio box with delicately hand-colored miniatures of Martha and George Washington set in cover.

24. Companion salt to Number 12.

25. "Arms of Delaware" platter in Staffordshire china, one of the series designed by the illustrious English craftsman, Thomas Mayer, about 1835.

26. Flint enamel ware poodle. Both the subject and the brown mottled finish are typical of Fenton's work at the Bennington Potteries in Vermont.

27. A pair of lacy saucers in a soft amethyst of pressed Sandwich glass.

28. Tulip shaped vase in molded Sandwich glass with hexagonal base.

29. Lacy pressed Sandwich glass saucer in a deep clear shade of brown.

30. Opalescent saucer showing the range of effects in Sandwich glass.

31. Cobalt vase, molded Sandwich.



## TAKE A LETTER

Reader comment helps shape editorial policy—

Won't you give us your reaction?

### Margin for Error

Dear Sir:

... you had a very beautiful picture of the S. F. Bay Bridge ... under the picture you have the "Golden Gate Bridge". This is an error. We are very proud of both of our bridges, and do not like to have them mixed.

ANGELA V. BURRONI,  
San Francisco, Cal.

• Our apologies to San Francisco and Miss Burroni.—ED.

### The Southwest

Dear Sir:

Your regional HOUSE & GARDENS have been superb ... but do you think it fair to devote only three pages to New Mexico, none to Arizona, and just a few, which are not indigenous, to Texas?

Mrs. P. J. ZOOK,  
Hoopeston, Ill.

• It really is not the fault of the Southwest. We hope to devote more space to this interesting section in the future.  
—ED.

### Bombs Over Kew

Dear Sir:

I know you will be very grieved to hear how greatly Kew has suffered from enemy action.

Several high-explosive bombs have dropped in the Gardens. One fell at the north end of the Rhododendron Dell, where it only rooted up a few ordinary rhododendrons and, of course, made craters some 25 feet across, but did no damage otherwise, and the oil and incendiary bombs fell on lawns in various places and did no particular harm. A few days later some 6 smaller bombs were dropped near the Isleworth Gate and some were also dropped in the Sion House Meadows across the river. These damaged a good many trees. Some three weeks ago, however, a bomb fell on a house in the Kew Road, close to the Cumberland Gate, and very much glass was broken in Museum No. 1 and in the Orchid Houses, the Sherman-Hoyt House, and other places. A bomb which fell on the other side of the river, at Brentford, caused a good deal of damage to the Herbarium, as the blast broke about 100 panes of glass in the middle wing, and a bomb which fell at the foot of Kew Bridge, on our side, broke much glass in No. 4 Museum and in most of our houses along the Kew Road.

Our worst damage unfortunately took place about a week ago when a bomb fell in the early morning in front of a house in the Kew Road, near the North Gallery. The blast from this blew down some 60 yards of our boundary wall and did much damage to the North Gallery and the two adjoining houses in the Gardens. The pictures in the North Gallery, however, had all been removed some time previously to a place of safety. The blast from this bomb also smashed thousands of panes of glass on

the east side of the Temperate House, and I fear it will be impossible to repair the damage and should there be a bad winter, no doubt many of the fine specimens will perish. About the same time another bomb fell between the Palm House and the Azalea Garden and destroyed a number of interesting trees in the ash collection and the blast smashed many hundred panes of glass in the Palm House itself and in the Water Lily House. Here again it will be very difficult to effect repairs and save some of our unique plants, but I am hoping that we shall be able to make sound the southern end of the Palm House, where magnificent Cycad specimens are housed. On the evening of the same day, three bombs fell again near the Temperate House, one in the Heath Garden to the west of King William's Temple, where many interesting Chinese rhododendrons, arbutus, and other plants were smashed to atoms, and the blast from this bomb broke much more glass in the northern end of the Temperate House. An oil bomb fell close to the Temperate House, but as this smashed a water main, no particular damage was done. The third bomb was a delayed action one, and this I am glad to say has been safely removed before it exploded. It was found to be some 16 ft. down and was about 500 lbs. in weight. Since then I am glad to say we have not suffered, though several bombs have fallen to the south of us in the Old Deer Park.

I am hoping it may be possible to find accommodation for some of our rarer plants from the Palm House and Temperate House in some place of safety. We are also taking steps to move some of the Herbarium specimens, but with the indiscriminate bombing which is taking place, it is very difficult to find any place which may be safe from enemy attack.

I know that you and other kind friends in America will be very much distressed to hear how Kew has suffered from enemy action, and I much hope that we may be left in peace and that we shall suffer no further damage, as there is no sort of military objective anywhere in this particular part of the world.

Your sympathy and help are very much appreciated by all of us.

ARTHUR W. HILL,  
Royal Botanical Gardens,  
Kew, Surrey

• HOUSE & GARDEN has just received this report of the destruction at Kew Gardens, England, by German bombs. It is scarcely a military objective.—ED.

### For Better Living

Dear Sir:

The writer wishes to compliment you very highly on the house plans shown in the last issue of HOUSE & GARDEN, as well as the very informative story on financing.

G. F. SHARON,  
Midwest Lumber Co.,  
Dubuque, Iowa

(Continued on page 65)



*A Trend*  
**BECOMES A CUSTOM**



IN recent years an ever-increasing number of American homemakers have been taking the American way in home decoration. Using faithful reproductions of the finest designs of early American cabinetmakers, they—and WHITNEY—are bringing back to homes of today the graciousness and beauty of the time when this country was founded.

Of all the maple furniture made today, WHITNEY has been the choice of thousands of these homemakers because it most closely exemplifies the early American tradition. From its hard white Northern Maple, through each step of its painstaking manufacture, to its clear glowing finish—which simulates the patina of genuine antiques—it is in every way typical of the best in American furniture history.

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## AMENITIES FOR GARDENERS

Well equipped tool shed and flower arranging rooms speed the work indoors and out

By their tool sheds shall ye know them. That's a good rule for gardeners. And for flower arrangers, by their orderly and varied collection of containers shall they be known.

It is not the quantity of tools one has in the shed, but their condition and care that makes for easy gardening. Have a place for every tool. Paint its silhouette on the wall so you'll know when one is missing and where it should go when returned.

Here, too, can be stored bins of special soils, peat moss and not too odoriferous fertilizers. A hank of tarred twine will sweeten the air. And if there is space, besides a potting bench, have a desk at which gardening accounts can be kept and work planned. Provide a good strong light in this tool shed. And keep it as orderly and clean as any room in the house. Spraying

poisons should be stored on a high shelf out of reach of children. Another shelf should hold practical gardening books, within easy reach for quick reference.

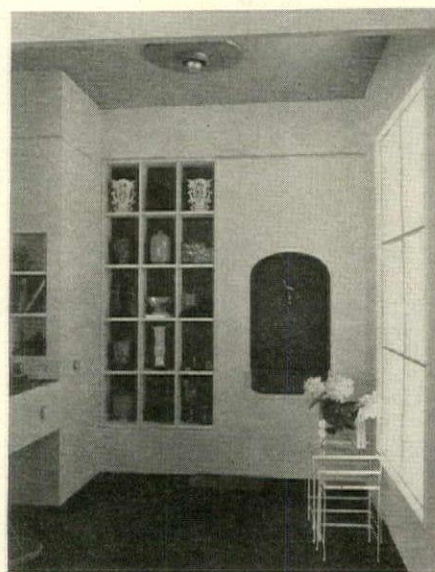
The number of tools to hang here will depend on the size of the garden. Each of us has his or her pet tools and these should be untouchables for all other people, children as well as grown ups.

So much has the flower arranging art become one of the pleasant chores of American housewives that an adequate supply of containers is an essential part of household equipment. A pantry shelf will do or, in some larger houses, an entire room to give over to this. A deep sink, tall vases to store cut flowers, scissors, wire, string, a generous waste basket—and the containers themselves will be needed.

BOUTRELLE



In the tool shed and garden office, orderliness is the first law as demonstrated in this example shown at the World's Fair last year. Note the storage bins, potting counters and work desk.



A super flower arranging room has its shelves for containers, deep sink and working shelf. Here, too, order should prevail. Lacking a special room, use the pantry for storing vases.



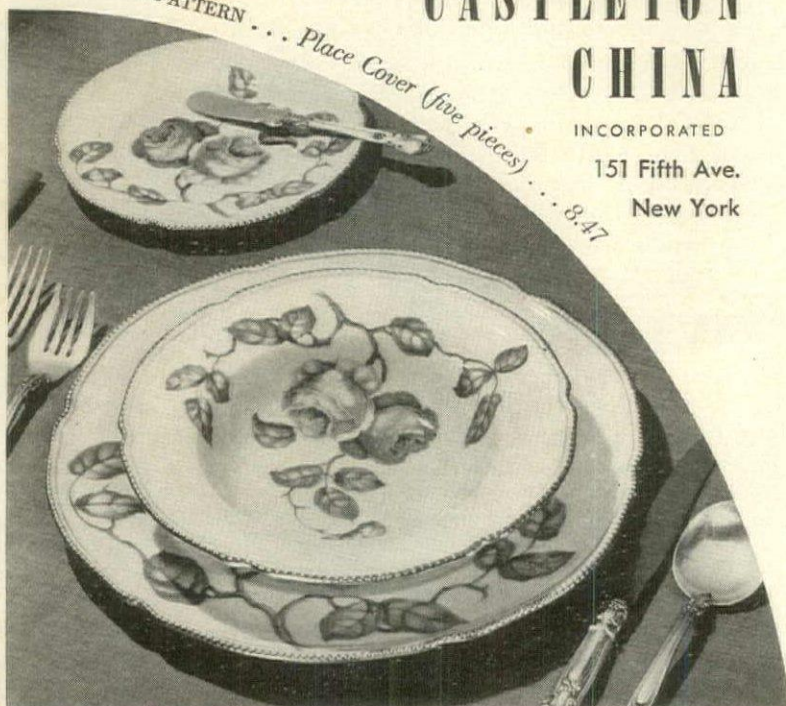
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you will be happy with nothing less than Castleton China for your home. The radiant lustre of its Parian body will delight your every glance. The smoothness of its texture—polished as antique jade—will have an ever-new appeal to your touch. While the glory of its colors, which range from "shade tones" of exquisite delicacy to the deepest, richest hues of the prism, will suggest delightful table decors. Designs characteristic of the great decorative periods are interpreted by Castleton China with rare artistry. For in Castleton China the potters of America are fusing an incomparable craftsmanship that mates Old World Culture with New World Genius. Castleton China is their supreme ceramic achievement, *made of America, made in America*, dedicated to the beauty and elegance of the American home—to *your home*—because you love fine china.

Write today for your copy of the interesting booklet of new decorating ideas, "Color Cues for Your Table."

THE GLORIA PATTERN . . . Place Cover (five pieces) . . . 8.47



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151 Fifth Ave.  
New York



## LOOKING AROUND

A brief guide to current events that are taking place  
in the House and Garden fields

WHEN you find yourself in the midst of Manhattan with an hour or two of blissfully free time you might do a bit of that wandering you're always talking about. These days there are so many goings-on that it's practically impossible to keep track of them all, so we thought we'd do it for you. Each month we hope to give you a list of current events and exhibits that we have personally checked, and feel are worthy of your attention.

### MODEL ROOMS

**Lord & Taylor**, 38th Street & 5th Avenue, New York City. If you haven't seen William Pahlmann's six rooms on the seventh floor, put it down as an "immediate-must" for they'll be no more on or about the 15th of February. Note: the use of papier mâché furniture, and plaids in the Balmoral manner; the open-air living room with disappearing glass "garage door" wall; split cedar shingles, lacquered banded, on walls inside the house; and, of course, the use of that new photographic finish called "Di-Noc".

**B. Altman**, 34th Street & 5th Avenue, New York City. Five furnished rooms which feature "Classic Counterpoint", a combination of antiques with modern decoration. The period themes are: Federal American, 18th Century French, Pompeian, Venetian and also Chinese.

The contemporary bedroom for a lady, which combines Venetian with modern, has mother-of-pearl candy-box-papered walls with a dado of pink and gilt marbled paper, and a magnificent chandelier of crystal with Venetian blue and pink glass. The bed-sitting-room, done for a man, with military blue walls and a turkey red carpet, will be sure to send you home with an idea or two.

**R. H. Macy**, 34th Street and Broadway, New York City. You will find that Forward House has been completely redecorated, and is now showing many new pieces designed by Macy. All of its 29 model rooms feature modern furniture.

### SHOPS

**Orrefors Galleries**, 5 East 57th Street, New York City. Vicke Lindstrand, Edwin Ohrstrom, Edvard Hald, and Simon Gate have designed some of the finest pieces of glass in existence today. You will see their work at Orrefors. Plan it so that when you go, you can take in the movie at 3 P. M., which shows how the Orrefors glass is made. The smart cinema room, in fact the whole gallery, was decorated by Hans Foy.

**Artek-Pascoc**, 640 Madison Avenue, New York City. Here you may see modern furniture by Alvar and Aino Aalto, Finland's internationally famous architects, smartly displayed in a modern setting. Also textiles, fabrics and rugs both American and Aalto designed. Alexander Calder's mobiles and jewelry are there to strike and hold your interested eye.

**Parzinger**, 54 East 57th Street, New

York City. Tommi Parzinger, formerly of Vienna, is now doing work that should not be missed. Smoking accessories in enamel, table service in silver, and furniture made from golden-hued oak. You will be delighted with the gallery's off-white walls, recessed shelves, and antique mirror glass wall.

### MUSEUMS AND MISCELLANY

**Brooklyn Museum**, Eastern Parkway, Brooklyn, New York. Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 6 P. M. Free except Monday and Friday, 25¢. A very unusual collection of 137 pieces of pressed glass. The oldest, circa 1830, is a salt dish in the form of a ship with "Lafayette" written on the hull, made by the Boston and Sandwich Glass Company in commemoration of Lafayette's second visit to the United States. The most recent piece is a pressed glass water tumbler with a photographic likeness of Wendell Willkie on the side. The collection is composed mostly of American-made pieces, with only a few from Europe included.

**Metropolitan Museum of Art**, 5th Avenue at 82nd Street, New York City. Daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25¢. Several rooms on the second and third floors of the American Wing have been rearranged with 63 pieces of rare Early American furniture and decorative arts, which have been lent for an indefinite period to the Museum by Mrs. J. Insley Blair. Nearly every piece is without restoration and has its original finish. Included are some painted chests from Massachusetts and Connecticut, as colorful as any you'll see in American decoration.

**Cooper Union**, Cooper Square and 7th Streets, New York City. Daily 9-5, except Sundays. Evenings, Monday through Friday, 6:30-9:30. From February 3rd until March 22nd there will be an exhibition of malleable and ductile metals. All kinds of objects made from iron, copper, silver, gold, pewter, brass and tin will be shown. There is a particularly interesting group of copper gelatin moulds from Normandy, made during the early 19th Century. The work in iron forms the bulk of the show. You will see gates, hinges, and irons, candlesticks, nail heads, locks and keys. This is a show that is of particular interest to the craftsman.

### GARDENS

**The Cloisters**, Fort Tryon Park, New York City. Daily 10-5, Sundays, 1-6. Free, except Mondays and Fridays, 25¢. Just because it's snowing don't cross The Cloisters off your list. In the Winter time its Romanesque and Gothic sculpture stand out in brilliant relief. And of course, the intricate plantings, which are based on mediaeval precedents, are most easily studied and analyzed at this time of year.

**Brooklyn Botanic Garden**, 1000 Washington Avenue, Brooklyn, New York. Garden hours: daily, 8 to dusk; Sundays and holidays 10 to dusk. Library hours: Mondays to Fridays, 9-5, (Continued on page 78)



# by Orloff

*Fill Your Boudoir, your Linens  
and Wearables with Soft Fragrance!*

 <b>Americana Ball, \$1.00</b>	 <b>Orloff Cologne, \$1.00</b>
 <b>Flannel Drawer Liner, \$2.50</b>	 <b>Sachet Hangers (2 to box) \$1.00</b>

*In America's Favorite: Red, White and Blue*

 <b>Lingerie Set (3 piece) \$5.00</b>	 <b>Crinoline Basket, \$1.00</b>
 <b>Sweetheart Package, \$1.00</b>	

Your closets, linen and wardrobe chests must reflect your very own charm. Orloff Perfumed Creations are fragrant symbols of your feminine fastidiousness, your love of beautiful things. Choose your sachet collection in America's most popular color scheme, red-white-and-blue, or in misty pastels to blend with your room decor. Four delightful odors, Nikki, American Blossom, Gardenia, Indies Spice. Orloff Creations make charming gifts, Valentine's Day and every other day. At smart shops everywhere, or write to:

**PARFUMS ORLOFF**  
Look for the original ORLOFF Trade-Mark  
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## AMERICAN HERITAGE

*Accented with  
Freshness*



Cabin Crafts  
Needletuft  
Bedspreads

*Photographed at McCutcheon's, New York*

**FEDERAL SUNBURST:** Tone-on-tone adaptation of a Classic design, combining punchwork, ripple tuft and candlewick. Wide choice of colors. About \$10.00

Needletuft Bedspreads and Rugs are as deeply American as the tufting art itself, yet their freshness and adaptability make them right for American homes of today.

The bedspread and rug shown are perfectly coordinated as to pattern, texture and colors, and this ensemble idea characterizes the whole Needletuft collection: every Needletuft Bedspread has a perfect companion in a Needletuft Rug.

You can shop easily, confidently, and give your bedroom a professional decorator's touch with Needletuft designs by the nation's foremost decorator, Joseph Platt.

Needletuft Bedspreads and Rugs are genuine craft products, individually made of the finest materials: all are washable, preshrunk, thoroughly color-fast. Modestly priced at the country's leading stores. *Cabin Crafts, Dalton, Georgia*



**FEDERAL ROSE:** Companion for bedspread. Clipped tuft roses are sculptured against a loop-tuft background. From \$8.00 to \$19.50, according to size.

## Needletuft Rugs

*Designed by  
Joseph Platt*

## TREASURE TROVE

The closing of the Arthur S. Vernay Galleries

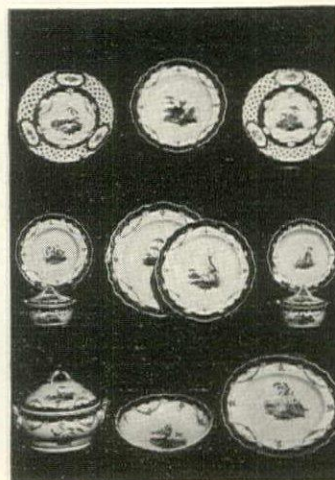
CONNOISSEURS and collectors of early 17th and 18th Century furniture, of rare clocks and candelabra, silver and porcelains regard April 30th, 1941, with mixed feelings of dismay and delight. Of dismay because on that date the entire antique collections amassed through thirty years of the Arthur S. Vernay Galleries will be dispersed. Of delight as an opportunity to acquire the priceless treasures of this brilliant collection at a less-than-could-be-expected price.

Illustrious names stud the list: rare Lowestoft, Derby, Rockingham, and Worcester porcelains. Old silver from the period of Queen Anne through George II; fine Sheffield. Clocks and watches, many from the famed Wetherfield collection. And furniture originals by the master craftsmen and cabinetmakers



**Chippendale at his best** (above). Two pieces designed and built by the dean of English cabinetmakers, Thomas Chippendale, about 1760-65. Characteristic of his style are the molded piecrust edge and cabriole tripod of the tilt-top table, and the rich carving and design of the corner chair with needlepoint seat

**English sporting scenes** (right) distinguish this group of rare early porcelains and pottery. Top to bottom: Spode jugs beside a hunting plate. Crown Derby plates with fox-hunt scenes; rare Chamberlains Worcester pitcher. Pair of old Staffordshire horses



**Fit for a king** (left) or a connoisseur is this Porcelaine de la Haye dinner service which goes back to the period 1775-86. The set comprises ninety-eight pieces, decorated with beautifully drawn birds and landscapes on a white ground with *bleu de roi* touches and gilded borders. Of museum importance, this is one of Europe's finest porcelains



# FOR COLLECTORS

provides a rare opportunity for connoisseurs



**Sheraton dumb-waiter** (left) in rich mahogany with the mellow patina of age. The companion chair is in soft red-brown modern leather. Either would be a charming addition to traditional living room or library. The dumb-waiter has two revolving tiers, useful for books and bibelots; the chair boasts comfortable arched back and sloped seat

**Library steps** (right) as Thomas Chippendale conceived them. Unfolded as shown they provide access to the ceiling-high shelves; when closed, the entire mechanism—two flights of steps, hand-rails *et al* disappear behind the apron of a simple rectangular table. Made in the Chippendale workshops between 1760-70, they are still sturdy



**Queen Anne secretary and bookcase** (left) representative of the earliest 18th Century designs, c. 1710-14. Made of walnut, imprinted with the timeless beauty of old wood, its height of almost seven feet gives it an appearance of slenderness and grace suitable for today's interiors. The mirror doors and candle-slides just beneath are original. Note double hooded top

**Roundabout armchair** (right) of the type which flourished in the days of George II. This is one of a set of three carved from solid walnut, with an Earl's coronet and monogram worked into the design of the backs. In-curved arms provide an interesting feature; these, like the knees of the cabriole legs, are carved with great skill



## Style for Americans

*From the days when furniture for the fine Colonial Mansions was first brought from England, the styles established by the 18th Century craftsmen have been the choice for Americans of discriminative taste. In Baker furniture, these styles and traditions are recreated for those who know and want fine things.*



**Among the Exclusive Features which distinguish Baker Reproductions from all other types of furniture are:**

- **OLD WORLD FINISH**—an exclusive Baker process which creates age-toned effects and a lovely patine.
- **CONNOISSEUR LEATHER FINISHES**—Mellow, toned and polished fine leather tops with genuine gold leaf tooling, usually found only on the best antiques.
- **SPECIAL HARDWARE**—copied from imported original pulls.
- **CROWN GLASS**—which is available on custom-finish models.
- **CAREFUL adherence to the tradition and "spirit" of the finest old pieces, in design, materials and execution . . . . . and many other fine features.**

*Baker Furniture, Inc.*  
CABINET MAKERS  
19 MILLING ROAD, HOLLAND, MICHIGAN

*Write for your copy of the new "Guide to English and French Furniture of the 18th Century." Paper cover, 25c; special cloth-bound edition, \$1.00.*





Mrs. Bidwell is the wife of Captain Bidwell, Assistant Adjutant General of the 27th Division. The tea service in her Fifth Avenue, New York, apartment is Community's Old English Melon.

*"I like friends to drop in for Tea"*

SAYS MRS. M. OAKLEY BIDWELL

*"and they like my Community Tea Service!"*

TEATIME is a pleasant excuse for easy entertaining . . . in any house that boasts a richly gleaming Tea and Coffee Service in Community Plate\*. Not too costly for comfort, either . . . a 5-piece Tea and Coffee Set in the beautiful OLD ENGLISH MELON pattern, for instance, costs only \$100.50 . . . a 3-piece Tea Set only \$38.50. (Platters, entree dishes, water pitchers are welcome, too . . . and prices start as low as \$10.00 in any of six beautiful patterns.)

#### SHOP HERE FOR STUNNING GIFTS

3-piece Coffee Set . . . . .	\$46.00
2-piece Dessert Set . . . . .	16.50
Water Pitcher . . . . .	20.00
Entree Dish . . . . .	30.00
Meat Platter . . . . .	20.00

BUDGET TERMS at your silverware dealer's

\*TRADE MARK

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## WINTER WEEKENDS

Over the hills and not too far away, snow spots  
and sun spots suggested by Dorothy C. Kelly

ARE you getting away weekends this Winter? It's a sound idea, and one that is growing more and more popular. Here are some suggestions:

### Sun Valley, Idaho

Fond of tobogganing? There's a toboggan run now at Sun Valley and, like everything else there, it's a dandy. A mile and a half long, it's built to provide plenty of thrills with a minimum of spills.

New, too, this year, is a three-mile-long ski slope called the Broadway Run. It starts from the top of Baldy Mountain, 9,200 feet up, and is guaranteed, if not to stump the experts, at least to give them a run for their money. On the summit of Baldy there is a new look-out station, built by the United States Forest Service, where you can warm up in front of a roaring stove or rest in a comfortable lounge between trips. Non-skiers go up to see the view. Other ski runs have been widened and improved so as to provide even better sport than before.

Sun Valley is unique. Lying more than 6,000 feet above sea level, surrounded by majestic mountain peaks, it's a natural all-year-round sports paradise. In Winter, when the air is keen and cold and the sun sparkles on mile after countless mile of unbroken snow, it's a place to put new life into anybody.

And the nice part is that there's something for everybody to enjoy. Ever try bob-sledding? Well, why not try it here? Or see how different the countryside looks as you whizz over the snow behind a team of Eskimo huskies. Not just a ride up and down one stretch, either, but a real exploration of ravines and mountain slopes, with a hot lunch at one of the outlying shelter cabins. Drive in a cutter behind a pair of reindeer. Swim in one of the heated, open-air pools and get a sun-tan every bit as good as you'd get in the South.

Sun Valley is a fine place to learn new sports. Skilled instructors teach skiing, skating, horseback riding, skeet—and if you don't want to buy a lot of equipment before trying out the sport you can rent skis, skates and guns.

Every year skiers and skaters from all over the country come to Sun Valley in a series of sports events. Here is the 1941 schedule, in case you want to be either a contestant or a spectator:

- Feb. 22: Sun Valley Ski Club Meet and Ice Carnival.
- Mar. 15: Sun Valley Skating Club Carnival.
- Mar. 20-23: Open Ski Meet for men and women, including the national four-event combined championships and the fifth annual race for the Harriman Trophy.
- Apr. 12-13: Idaho American Legion Junior Ski Championship.
- Apr. 17-20: Snow and Spring Sports Meet.

### Eastern Snow Trails

You don't have to be a ski expert to enjoy the snow. You don't even have to risk arms and legs sliding down

slopes that look terrifying to a beginner. Make up a party for a cross-country walk on either skis or snowshoes. Take pictures of fantastic, snow-laden trees, of the long shadows cast by the Winter sun. Follow animal tracks—this big one with the long intervals between was made by a snowshoe rabbit, and here a fox stole silently by. Cross-country work is grand sport and fine practice for more ambitious efforts later on. And what an appetite you develop for lunch around a bonfire in the snow, or a more conventional supper back at the lodge.

Nor is it necessary to travel great distances to find good Winter sport and accommodation. Snow trains this year are more numerous and make more stops than ever before.

Large resorts such as Lake Placid and Lake George offer a variety of sports—skiing, skating, tobogganing, ski-joring, ice-boating, horse-racing on the ice, skate sailing—together with a wide variety of accommodations from the simplest to the most luxurious.

Smaller places in the Catskills, the Berkshires, the Green and the White Mountains offer less variety but just as much fun. Special-fare weekend trains leave New York City every Friday for old and new centers in Vermont and New Hampshire. One-day trains to the Berkshires run every Sunday. So how about a weekend at Franconia Notch or Burlington—or a day at Pittsfield or Great Barrington or on the new ski run up at South Egremont? Now's the time!

### Sea Island, Georgia

Down at Sea Island last Summer a new sport was introduced—beach sailing. It's like ice-boating, only the boat "sails" on wheels instead of on runners or skates. Given a favoring wind you can do forty miles an hour on the hard-packed sand. Just the thing to whip up an appetite for a quick dip and then lunch on the beach under an umbrella.

Or what about eighteen holes of golf—the first nine over tree-shaded fairways, the second nine over fairways bordered mostly by water, with a good smart sea breeze filling your lungs and slicing your ball. And be sure to have plenty of old balls for the thirteenth hole—unless you're better than I was!

Horseback and bicycle riders can get a fine workout on the beach or explore innumerable trails beneath pines and moss-hung oaks.

There's fishing—inland water and deep sea—sailing, bathing (pretty chilly at times, but the sun bathing makes up for it), hunting for quail or turkey on a 65,000-acre mainland preserve, skeet shooting and of course milder pleasures for the less strenuously inclined.

The southern part of the Georgia coast is fringed with islands but St. Simon's Island, of which Sea Island is a part, is the only one not privately (Continued on page 61)



## WINTER WEEKENDS

(Continued from page 60)

owned. No sign is left of the Indians who once roamed its swamps and sandy wastes, but ruined forts—half buried and all but forgotten—tell of conquistador and pirate occupation. Here an avenue of giant oaks marks where a stately plantation house once stood. The house is gone. Only the slave quarters remain.

Midway between Savannah and Jacksonville, Sea Island is a little off the beaten track. For that very reason it is still unspoiled—a gem not to be overlooked by the discriminating Winter vacationist.

### Williamsburg, Virginia

Winter is a pleasant time to visit Williamsburg. For one thing, the crowds are not as great as at other seasons. Moreover the pastel blue of a Winter sky, and the delicate tracery of leafless boughs, lend a special charm to rose brick and slender white columns.

The handsome Williamsburg Inn and the smaller but utterly charming Lodge are open throughout the year. Both provide the kind of hospitality for which Virginia is justly famous.

Restoration is still going on, so even if you have been there before you will probably find something new to see and will have a chance to explore places you may have missed. Visit the gaol in Winter and you will understand how prisoners in Colonial times often had to be treated for frostbite. And did you know that Colonial creditors who put debtors in gaol had to pay their expenses? Consequently few debtors stayed there long!

Visit the old Ludwell-Paradise house where eccentric Lucy Paradise lived and, so the story goes, received her

visitors in her coach, rolled into the main hall. The place is well worth seeing on its own account as well as for the collection of American folk art which is housed there (and which may provide a welcome contrast if too much Colonial atmosphere gets you down!).

Incidentally, most of the buildings close at five o'clock during the Winter, unless something special is planned—such as chamber music at the Governor's Palace.

Drive over to Jamestown, birthplace of Anglo-America. There, on the little green island, is no ghostly rustle of brocade or clink of festive glasses—only the graves, and the ruined church tower pierced with loopholes against Indian attack. It's a solemn little spot—more touching in its present state than any amount of restoration could ever make it. And as a foil for the magnificent Williamsburg achievement it is perfect.

### Rest and Relax

For a weekend of rest and relaxation try Atlantic City or one of the spas that keep open through the Winter. In Atlantic City sleep late, have breakfast in bed, enjoy the keen salt air from a sun deck or a rolling chair on the boardwalk, have a nap in the afternoon, a rub-down at the hotel's health center—maybe a plunge in the indoor pool—and you'll feel refreshed and ready for either work or play.

Saratoga and some of the Virginia spas offer attractive rates during the Winter—and a chance to increase health and vitality in pleasant surroundings.

So, whether you want a lazy or an active time, make the most of Winter weekends.

## THROUGH THE GRAPE BELT

The story of New York's vineyard country, which produces many of America's well-known wines

DRIVE east from Erie, Pa., on U. S. Route 20 toward Buffalo, and you travel through one of the most attractive and interesting specialized agricultural regions in the United States. It is the Grape Belt. Off to the left, at a distance varying from one mile to three, lies the blue water of Lake Erie. A plain of coarse gravel slopes upward from the shore of the Lake to the highway. And for mile on mile this narrow plain is covered with trellised vineyards, the bright foliage of the vines riffling in a strong breeze that never stops blowing. To the right of the road there are no vines, save a few scattered blocks of them; and the land rises steeply to the top of an escarpment which was once, ages ago, the shore of the lake. Farmers beyond the escarpment know nothing of the vine; theirs is the traditional "poverty farming" of a beautiful, rugged, stony and

none too productive region. Grape-growing as an occupation, as a way of life, is strictly held by nature to that narrow belt along the lake.

And in that long narrow belt there was no man more respected, or better liked, than a slow-talking, stocky fellow named Fred Gladwin.

Mr. Gladwin presided over a modest institution known as the New York State Vineyard Laboratory, lying between the grape village of Brocton and the grape village of Fredonia, not far from the grape village of Dunkirk. Tourists whiz by it without even noticing it, and well they may; for the "laboratory" is only a tiny one-story shack containing two small rooms. And besides, the "laboratory" isn't really the shack, but the parcel of vineyard that lies behind it, stretching down the

(Continued on page 66)



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## MORE NOVELTIES TO TRY

Five perennials which offer variations from older sorts or improvements on them



Daphne Somerset has blush white flowers and blooms at the same time as *D. coreorum*. Fragrance of *Viburnum carlesi*



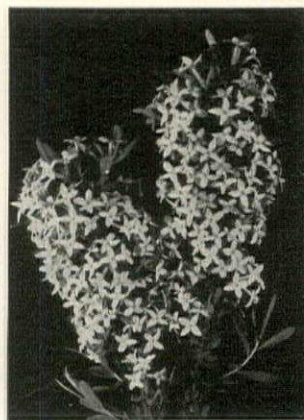
The newest sundrop is Clenothera Illumination, vivid yellow—and it will stay open all day



Geum Wilton Ruby bears larger flowers than others of its variety and of a deep orange red



Helerium Brown Gold, a shot silk variation of these two tones, with a great profusion of flowers



Individual flower heads of Daphne Somerset which is shown in the top picture in plant form



Gaillardia The Imp—grows 6" high and 1' across. This aptly named plant is fine for edgings or where low color is desired



# HENRY FORD, HISTORIAN

(Continued from page 24)

products of the old craftsmen, shows the evolution of modern life from the handicraft era to our super-machine age.

Here he has collected the work of the old cabinet makers, the American silversmiths, of the makers of glass, pianos, clocks. He has seen, too, the significance of homely bits in the American scene—from the cigar store Indian and the penny bank to the old machines of agriculture and industry.

The museum proper, whose seemingly endless corridors and exhibition halls cover eleven acres, houses only a part of the complete collection, which includes even old railway engines of various vintages. Old threshing machines, precursors of the giant harvesters of today, stand by the score in the great exhibition hall, all different and each representing some new development in the process of their evolution. Bicycles and carriages, those forerunners of the automobile—and the early automobiles themselves—present a pageant of transportation from horse and buggy times.

Inside the great exhibition hall of the museum, Mr. Ford has set up a row of early craftsmen's shops, reproductions of actual buildings with their an-

cient tradesmen's signs and the tools of their craft. In the carpentry and cabinet maker's shop, men work on museum jobs with the old tools, demonstrating to visitors how it was done in times past. Peering through the small, quaintly-paned shop windows you can see, too, the old violin-maker at work; the cauldron and dipping apparatus of the old candle shop, the pewterer's furnace, the tinsmith's work-bench; the iron-monger's with its H-shaped wrought-iron hinges, latches and other Colonial hardware.

It was in shops like these that much of the furniture shown on page 25 was made. Some of the establishments, such as that of Duncan Phyfe, were larger and more pretentious, but the methods and tools were the same.

Every year more and more people come to Greenfield Village and to Edison Institute Museum for this backward glimpse into an earlier and different America. We, who have come to accept our machine age without thought or question, here perceive the workings of the handicraft era, and the steps of transition between the two; here we perceive history as it unfolded in street and shop and village.

## QUESTIONS & ANSWERS

### How To Repair Scratched Furniture

**QUESTION:** I have been given a mahogany chair which is in fairly good condition with the exception of a few light scratches and one bad one. How can I disguise these?

**ANSWER:** Light scratches may be concealed by rubbing them with a preparation of boiled linseed oil, turpentine and white vinegar mixed in equal proportions. If they are not very deep, any of the good furniture polishes should do the trick. For deeper scratches, try a paste made of thick mucilage mixed with coloring matter such as Venetian red, to blend in with the mahogany.

### Sheet and Blanket Sizes

**QUESTION:** I am about to purchase sheets and blankets which could be used on a  $\frac{3}{4}$  or a full-sized bed. Is there any size which would fit either of these beds?

**ANSWER:** Yes. Most of the reliable manufacturers make a standard size of sheet measuring 90 x 108 which will fit either of these beds. The 108-inch length allows for generous tucking in. Likewise blankets should be long enough so that they may be tucked in securely at the bottom and yet come well up over the shoulders. A blanket 72 x 84 or 90, will be more than adequate for either size.

### Crushed Bluestone for Driveway

**QUESTION:** I am planning to cover my driveway with  $\frac{3}{8}$ " crushed blue-

stone, but before going to the expense of buying this material, I would like to know if it is possible to drive up an inclined section of a road covered with bluestone when there is either a coating of sleet or a thin coating of snow on it.

**Wouldn't the combined action of sliding on the sleet and rolling of the stone make it impossible to secure adequate traction? How long would it take for a good bluestone top dressing to pack hard?**

**ANSWER:** It is possible to drive up an inclined road with a top dressing of bluestone even in the sleety or snowy weather you describe.

Bluestone presents a good gripping surface and gives excellent traction. It won't roll as smooth stones or pebbles might. The length of time it would take for packing would depend entirely upon the traffic over it. In an average residence, as the road weathers and the stones pack down, it would take several months.

### Rotary or Gun-Type Burner

**QUESTION:** Is it cheaper to operate a rotary or a gun-type burner in a hot water system, using the boiler recommended for each type?

**ANSWER:** There is comparatively no difference in the cost of operation of a rotary or a gun-type burner in a hot water system. You will have to use just so many units of heating energy and any of the well-known burners will operate efficiently with this system.



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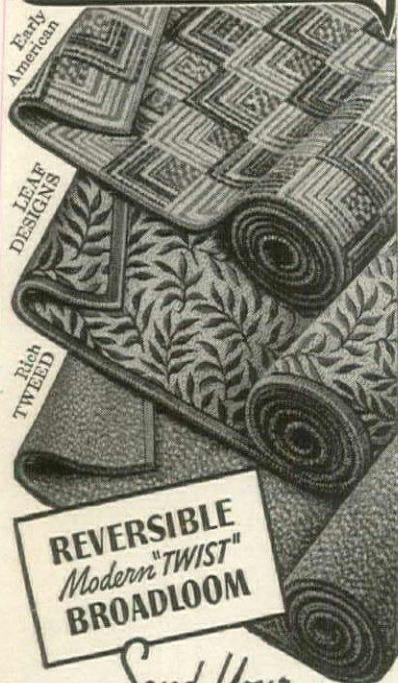
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## SOUFFLÉS ARE EASY!

(Continued from page 40)

minutes. Serve with this soufflé a bowl of curried hard-boiled egg cream sauce.

**Curried hard-boiled egg cream sauce.** Make a cream sauce in the usual way, using 1 tablespoon of butter, 1 tablespoon of flour and 1 cup of hot milk. When smooth and thickened, place over hot water and let it cook slowly until ready to serve. Then add 1 hard-boiled egg (sliced) and 2 tablespoons of thick cream; and season to taste with salt and pepper and about 1 teaspoon of good curry powder mixed until smooth in 1 tablespoon of thick cream.

**Smoked turkey paté soufflé.** Open 1 small 4-oz. can of ripe olives, cut off from the pits all the edible part and chop fairly fine. Make a thick cream sauce, using 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. Cook until thick and smooth, remove from fire and add 1 4-oz. glass of smoked turkey paté, crumbled with a fork, and the chopped olives.

Next stir in the well-beaten yolks of 4 eggs and season to taste with salt, freshly ground black pepper and a pinch of cayenne. Fold in the stiffly beaten whites of 4 eggs and bake in a well-buttered two-qt.-size baking dish placed in a pan of hot water in a preheated moderate 350° to 375° F. oven for 40 to 45 minutes or until well risen, browned and set. Serve with this spiced creamed onions made as follows:

**Spiced creamed onions.** Peel 3 or 4 dozen small white onions. Parboil them until almost tender in salted boiling water. Drain and let the cold water run over them a second; then, when they have drained again, place them in a frying pan containing 1/8 pound of butter, sprinkle them with 1 teaspoon of granulated sugar and let them brown slowly, shaking the pan frequently so that they roll over and over, becoming a beautiful golden yellow. Don't let them burn.

Place them in a shallow baking dish and add to the frying pan 1/4 cup of cold water. Place over fire and stir until you have about 2 tablespoons of nice brown syrupy liquid left which should then be poured over the onions. Now stick a whole clove in every other onion and sprinkle them with freshly ground black pepper, and a little salt. Pour over them a thin cream sauce made of 1 tablespoon of butter, 1 teaspoon of flour and 1 cup of thin cream. Place in 350° F. oven, bake slowly about twenty minutes and serve.

**Cornmeal soufflé for breakfast.** Startle your family some fine morning by serving a cornmeal soufflé for breakfast, but somebody will have to get up an hour earlier than usual because you just can't hurry a soufflé. First cook 6 strips of bacon slowly until golden brown and crisp. Break into small pieces. Now melt in top part of double boiler 3 tablespoons of butter and stir into it 1/2 cup of water-ground cornmeal. Then add gradually, stirring briskly, 2 cups of hot milk. Cook over boiling water until thick and smooth.

Remove from fire and cool slightly,



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then add 1 scant teaspoon of salt, the well-beaten yolks of 3 eggs, and the broken bits of bacon. Next fold in the whites of 3 eggs beaten until stiff, place in buttered one-and-a-half-quart-size baking dish, and place dish in a pan of hot water. Bake in preheated moderate 350° to 375° F. oven for 40 to 45 minutes or until well-risen, brown and set. Serve at once accompanied by a pitcher of hot syrup.

**Chocolate soufflé.** Melt 3 bars of Maillard's sweet chocolate in 1/4 cup of cold water, in top part of small double boiler, over hot, not boiling, water. Stir until the chocolate is melted and free from lumps. Remove from fire. Now make a cream sauce, using 1/8 cup of butter, 3 level tablespoons of flour and 1 cup of hot milk. Cook until smooth and thick, remove from fire and stir in 1/2 cup of granulated sugar, the melted chocolate, 1 teaspoon of vanilla, and the yolks of 4 eggs well beaten.

Last of all fold in the whites of 4 eggs beaten until stiff but not dry, and pour carefully into a well-buttered and sugared two-quart-size baking dish. Place dish in a pan of hot water and bake in moderate 350° to 375° F. oven for 35 to 40 minutes. Sprinkle with confectioner's sugar and serve at once accompanied by coffee sauce.

**Coffee sauce.** First make 1/2 cup of very strong black coffee. Strain through a piece of cheese cloth. Dissolve in it 1/4 cup of granulated sugar. Beat the yolks of 2 eggs well and add to them the sweetened coffee. Cook over hot water in small double boiler, stirring constantly until thickened like custard. Remove from fire and cool, then place in refrigerator until ready to serve, at which time fold it into 1 cup of whipped cream.

**Orange soufflé.** This is a very delicate soufflé—made without a cream sauce base, but it is very good.

Grate and save the rind (orange part only) of 1 slicing orange. Then, using a sharp knife, pare that orange and another one, cutting well into the orange so that none of the white part is left. Do this over a plate so as not to lose the juice. Then slice down into and between the membrane and remove the sections of the oranges in as perfect pieces as possible. Cover the bottom of a well-buttered and sugared quart-and-a-half-sized baking dish with the slices of orange. Squeeze the remaining pulp to extract all the remaining juice from the 2 oranges. Add the grated rind to this juice, of which there should be 3 tablespoons.

Separate the yolks from the whites of 4 eggs. Beat the yolk until light with a rotary beater, then slowly beat in 1 cup of powdered sugar. Flavor with the rind and juice. When well mixed, fold in lightly and carefully the stiffly beaten whites of the 4 eggs. Pour onto the oranges in the baking dish, place dish in a pan of hot water and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Sprinkle the top with confectioner's sugar and serve at once with a hot zabaglione sauce made in the following manner:

**Zabaglione sauce.** Beat the yolks of 6 eggs in top part of a double boiler, until very light, adding gradually 1/2 cup of granulated sugar. When light and creamy in color, add 1/2 cup of Kirsch. Place over boiling water and

(Continued on page 65)



## SOUFFLÉS ARE EASY!

(Continued from page 64)

beat continuously with rotary beater until the mixture foams way up and is heated through, but be careful not to overcook it. Pour into a serving bowl and serve at once.

**Almond and apricot jam soufflé.** First blanch 2 dozen almonds in the usual way, allowing them to soak three or four minutes in boiling water, then pinch off their skins. Put them in a cup of cold water in the refrigerator until ready to make the soufflé, at which time sliver the drained almonds, using a sharp knife. Next make a thick cream sauce, using 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. When thick and smooth stir in  $\frac{1}{4}$  cup of granulated sugar, the well-beaten yolks of 4 eggs, and 1 cup of apricot jam flavored with 2 tablespoons of Kirsch, and the slivered almonds.

When well mixed, fold in the stiffly beaten whites of 4 eggs, pour carefully into a well-buttered and sugared two-quart-size baking dish, place in a pan of hot water and bake in a preheated 350° to 375° F. moderate oven for 40 to 45 minutes. Sprinkle with confectioner's sugar and serve at once with hot apricot jam sauce which is made as follows:

**Apricot jam sauce.** Heat together to boiling point in a small enamel pan  $\frac{1}{2}$  cup of apricot jam, 3 tablespoons of Kirsch and  $\frac{1}{4}$  cup of water. Pour into serving bowl and serve at once.

**Port honey pecan soufflé.** Heat together 1 cup of milk and 2 generous overflowing tablespoons of honey. Make a cream sauce of this, adding the hot milk gradually to 2 tablespoons of butter cooked together with 3 level tablespoons of flour. When thick and smooth, remove from fire and stir in until melted 2 tablespoons of soft light brown sugar. Add the well-beaten yolks of 4 eggs, and flavor the whole with 4 tablespoons of port wine.

When ready to bake, fold in  $\frac{1}{3}$  cup of finely cut pecans and the stiffly beaten whites of 4 eggs. Pour into a well-buttered and sugared one-and-a-half-quart-size baking dish, place dish in a pan of hot water, and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Sprinkle with confectioner's sugar and serve at once accompanied by a bowl of caramel sauce made in the following manner:

**Caramel sauce.** Moisten 3 tablespoons of granulated sugar with 1 of water and cook it in a small aluminum pan until it caramelizes to a light golden-brown color. Then, being careful not to burn yourself, add  $\frac{1}{4}$  cup of boiling water and when it has cooked down again to a thick syrup remove from fire and cool. When cold, stir into it  $\frac{1}{2}$  cup of thick whipping cream. When ready to serve, beat with rotary beater until almost, but not quite, stiff, and serve.

**Vanilla rice soufflé à la carême.** Put a split vanilla bean in 3 cups of milk and let it cook in top part of double boiler over boiling water for half an hour, at which time remove the vanilla bean. Now parboil for five

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minutes  $\frac{1}{2}$  cup of white rice which has been well washed. Drain well and add it to the hot milk, and cook over boiling water tightly covered for three-quarters of an hour. Stir occasionally.

When done, add  $\frac{5}{8}$  cup of granulated sugar and  $\frac{1}{8}$  pound of sweet butter and a tiny pinch of salt. Stir well and continue cooking about three-quarters of an hour longer. Remove from fire and rub the whole through a fine sieve. Beat the yolks of 4 eggs well and add them to the purée of rice. It should have the consistency of the custard filling in éclairs, so if it should be too stiff stir in a very little thick cream.

Now beat the whites of 4 eggs until stiff and fold them carefully into the rice mixture, put into a well-buttered and sugared one-and-a-half-quart-size baking dish, and place dish in a pan of hot water. Bake in a preheated moderate 350° to 375° F. oven for about 50 minutes, or until well risen and a golden brown on top and set through. Sprinkle with confectioner's sugar and serve at once with vanilla or Kirsch flavored beaten cream and egg sauce made as follows:

**Beaten cream and egg sauce.** Have ready 1 egg yolk in a little bowl, the white of 1 egg in another little bowl and  $\frac{1}{4}$  cup of thick cream in a third bowl. When ready to serve the sauce, first beat the white of the egg until stiff; next, using the same beater without washing it, beat the cream until stiff; then, last of all, beat the yolk of the egg until nice and light, adding gradually 2 tablespoons of powdered sugar. Add any flavoring you like to the yolks, rum, brandy, Kirsch or vanilla, then fold the yolks into the cream and last of all the whites, and serve at once.

**Prune soufflé.** Prepare in advance  $\frac{3}{4}$  cup of soft, but not too wet, prune pulp made from  $\frac{1}{2}$  pound of well-washed, soaked prunes, cooked until very tender without sugar. Let them boil almost dry before pitting and putting them through a coarse sieve. Cool and flavor the pulp with 1 teaspoon of vanilla. When ready to make the soufflé, beat until stiff the whites of 6 eggs, then beat into them 3 tablespoons of granulated sugar.

Fold the prune pulp carefully into the whites and put into a well-buttered and sugared one-and-a-half-quart-size baking dish. Place dish in pan of hot water and bake in a preheated, moderate, 350° to 375° F. oven for 40 to 45 minutes or until well risen, browned and set through. Sprinkle with confectioner's sugar and serve at once accompanied by a bowl of slightly beaten thick cream.

## TAKE A LETTER

(Continued from page 55)

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## THROUGH THE GRAPE BELT

(Continued from page 61)

windy slope toward the lake. Mr. Gladwin was an expert in our native grapes, an adviser on their culture, a "grape doctor" for their ills to the vineyard men throughout the Belt, and a breeder of new and better varieties. You don't do work of that kind indoors.

Mr. Gladwin's professional life was spent in the midst of a desperate struggle. True, it is not a particularly dramatic struggle: it involves no deeds of great valor, it earns no headlines, it moves at a slow pace with the seasons. There is nothing particularly gripping about it except to the men involved. But—and perhaps especially in times like these—it is as well to remember that while armies march and politicians strike their postures the world's work must go on, and that the world's work is the sum of many little struggles, innumerable humble battles.

### Ideal growing conditions

Here are the outlines of this minor battle to which Mr. Gladwin devoted his life. The Lake Erie grape belt is admirably adapted to the growing of our native American grapes—grapes of the general kind that is represented to most people by the Concord. That gravelly soil is perfect for the vine. The climate yields an ideal distribution of warmth and cold and rainfall. The lake exercises a very special influence, delaying the pushing of buds in the Spring until danger of frost is past, prolonging with its warmth the length of the growing season in the Fall. And that unremitting breeze, for which Lake Erie is responsible, almost literally blows disease—and vines have plenty of ailments—away. It is for these reasons that no vines are grown beyond the high escarpment which cuts off the influence of the lake.

But a third of a century ago, the competition of California began to be felt in the Grape Belt. California grows grapes of another kind—the tender (Mr. Gladwin would have preferred to call them "insipid") European varieties, such as the Flame Tokay, the Muscat, the Malaga, that seedless grape which is really the Oval Kish Mish but which is called in California the Thompson Seedless, and the many European wine grapes. Improvements in refrigeration and transport, and irriga-

tion, made it possible to bring these grapes east and throw them into competition with our native Concord and Delawares and Niagaras. Year after year, these grapes from the West nibbled away at the market for native grapes. The public, which notoriously buys its fruit on appearance rather than flavor, increasingly deserted our spicy, highly aromatic varieties for the showier kinds from over the Rockies.

And the great flood of wine from California all but swamped the modest native vintages of the East.

This has meant life-and-death up there on the shore of Lake Erie where grape-growing is indeed a way of life. And Mr. Gladwin, then a young botanist, entered the fight as far back as 1909, when this vineyard laboratory was established. What did he propose to do? There was the immediate task of growing better grapes of the same varieties, of grading them and packing them more attractively, of seeing that they reached the markets in fine condition. There were the problems of finding solutions for and attacking the ills of the vine—for vines fall ill even in an ideal climate—and of finding better and cheaper methods of cultivating and pruning and training. All these were Gladwin's tasks; and any vineyard man in the Grape Belt will tell you how well he did his work.

### The longer view

But these were immediate tasks, day-to-day tasks. Behind them loomed a much greater one—and a task which Gladwin knew, even as he undertook it, that he would never be able to finish. That was the task of breeding new and better kinds of grapes, grapes that would retain the virtues of our hardy native varieties—their ability to withstand the cold Winters of the East, their great vigor, the dazzling spectrum of flavors which their fruits provided—yet get rid of certain obvious defects.

For there is no sense in pretending that our native grapes, for all their virtues, are perfect. The truth is that our old varieties do have their defects. Many of them are unpleasantly seedy; the skins of others are coarse and thick; in others a delicious fragrance

(Continued on page 75)

## Yorktown Ensemble



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## NEW USES FOR FLOWER ART

Flower arrangements can complement the decorative color scheme of a room, as seen on page 36

THE Flower Show held again last Fall at the Pratt Oval in Glen Cove, L. I., answered a crying need in the staging of a flower show. Here at last the show classes which call for a "flower picture in a shadow box" were given their proper setting. W. & J. Sloane designed and executed a beautiful 18th Century English living room and a perfect Regency dining room. The exhibitors' flower arrangements were part of the natural décor.

"Paintings" were set in lighted niches framed appropriately with correct dignity and proportion. The use of material, color and design made a dramatic effect, each "picture" having the quality of an old master. The arrangements throughout the rest of the rooms were likewise outstanding.

The old cutlery table, by the dull red velvet wing chair in the living room, has recesses which are lined to hold a mass of flowers which tie all the colors of the room together. Before the red damask sofa is a mirrored coffee table which holds flowers conveniently, and is beautifully arranged to carry the yellow of the damask curtains into this part of the room. The colors in the furnishings and the Persian rug are warmly reflected in the flowers.

### A pedestal arrangement

In the dining room the Aubusson rug lays a foundation of color and texture which is lifted up into the red striped Regency curtains. Standing on the pedestal is a massive arrangement which pulls all the colors of the room together. Here all the tints of the red in the carpet are massed, from the orange reds to the purples. The "paintings" are animate, and give a warmth and a glow which add to the hospitality of the room. On the table is an arrangement of orchids and roses with fruit on either side in two silver shells.

The idea of staging these two rooms was to show the public that arrangements made by experts are not out of place or too "exotic". Here was a prac-

tical demonstration of how flower arrangements should enhance the beauty of every home. Specifically portrayed is the complementary value of living flowers in relation to the coloring in the hangings, upholstery and rugs. The rooms themselves are beautiful, but lacking in the vitality and individuality which only flowers can give. So many of us go to flower shows and come away with a sigh saying, "The exhibits were beautiful, but they would never do in my home". In these two rooms with the lovely and yet simple Sloane furnishings, a balance was achieved between the flowers and the furniture.

### Planning for three groups

The staging of these rooms was part of a general plan to make a well-executed show which would appeal to every one. There are three groups of people to be considered in planning a show. First come the horticulturists, who are the originators and the backbone of every big show. This group includes both the commercial and the professional growers. They strive for perfection horticulturally, partly because of the competition and partly for the sheer joy of perfection. Then come the garden club members who are principally striving for beauty in their homes through flower arrangements, and in landscaping their grounds. The third and probably the most important group to be considered is the general public. Its experience is varied but it is looking for a show which is dramatic and which will give personal inspiration and education along general lines.

In trying to meet these varying aspects of a show the Fall Flower Show committee decided to have a practical demonstration of flower arrangements actually shown in a room. The gardens were kept simple and informal so that anyone could copy them. The horticultural exhibits were shown artistically, so that they were neither frightening nor overwhelming in their proportions. As a whole the effect was a practical demonstration of real beauty.

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A directory of

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February is a full month for golfers on the east coast. At St. Augustine, from February 12 to 17, the Thirteenth Annual National Championship of Golf Club Champions takes place. St. Petersburg furnishes the greens for the \$5,000 Open Tournament on February 26 to 28. Jimmy Demaret holds the present title. And the Women's South Atlantic Championship will be held at Ormond Beach from February 27 to March 2.

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# TRAVELOG



## fine hotels and resorts

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Or if you are staying over for the sporting events, see the 15th Annual Midwinter Regatta at Los Angeles Harbor from the 22nd to 26th. Over four hundred entries from snipes to power cruisers will draw international yachtsmen to vie for trophies.

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HOW DID OUR LANGUAGE ORIGINATE?

## Enchant

came from the witch's song

TO be enchanted, in the usual modern sense, is to be highly delighted or charmed—something very different from the original meaning. The word is ultimately descended from the Latin *cantare*, "to sing"; more immediately from its derivative *incantare*, "to chant or utter a magic formula over or against one," "to bewitch." This became Old French *enchanter*, which English borrowed as *enchant*. The first English meaning was still close to the original: "to act on by charms or sorcery." Today *enchant* is used figuratively to mean "to enrapture," as with music, beauty, or the like.

*Bewitch* is another word that has largely lost its original suggestion of evil sorcery; now it commonly means "to fascinate with something delightful." So, too, with the word *charm*, which goes back to the Latin *carmen*, "a song" or "an incantation."

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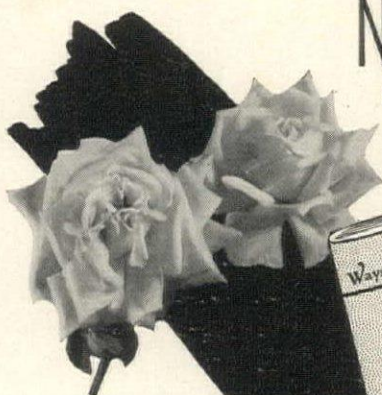
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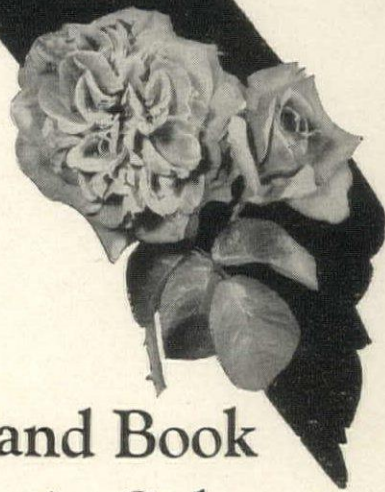
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# AROUND THE CLOCK

Choose from a variety of early-rising and late-sleeping flowers to perpetuate garden blossoms

"BUT is it possible actually to tell the time by a garden?" This is the question the garden lover will ask himself and it is only by learning the habits, environments and growing conditions of the vast complicated life of flowers that we can correctly answer this and produce the beauty of a full-blown garden. Of course a "flower clock" can't be depended on for making trains or keeping appointments, but by considering the opening and closing hours of various flowers we can have a changing scene throughout the day.

## In sunlight and shadow

We find with fascination that, just as among humans, there are early risers and late sleepers among flowers. Some remain wide awake for the entire day, while others soon tire and fold their

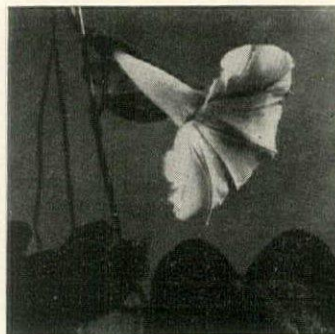
petals in sleep after a few hours of wakefulness. Blossoms that are sensitive to the light of the sun will close if a cloud passes before it. Still others wait for the coolness of dusk or sunset before they fully open. There are also many "night-owls" which keep their vigil only with the stars.

## Annuals or perennials

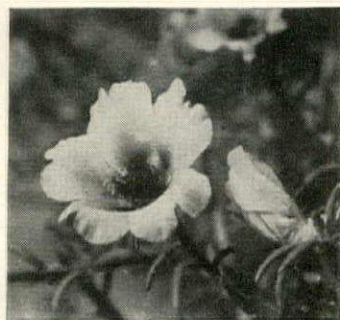
To perpetuate a "garden clock" we have selected annuals and perennials which open and close at alternate times. For your own amusement you may watch these sensitive flowers thrive in the bright midday sunlight or close at the first peep of day.



Ice plant, *Mesembryanthemum crystallinum*, an annual about eight inches high. Pink flowers open in the sun. Trailing habit



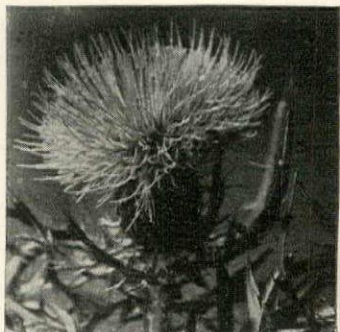
Morning-glory, *Ipomoea*, a colorful vine. Blossoms of many soft colors. Easy-growing annual. Opens between seven and eight A.M.



Rose moss, *Portulaca grandiflora*, an annual which opens only on bright days. Multi-colored flowers, single or double



Greek midday flower, *Mesembryanthemum*, a low-growing annual which opens only in sunshine, closes in shadow. Deep rose flowers



Thistle, *Cirsium lanceolatum*, a prickly-leaved biennial of bold habits. A showy purple blossom which opens between eleven and twelve



# IN THE GARDEN

Not only does the sun exert its influence upon the opening and closing of flowers, but heat, too, is an important factor. If plants are cultivated in the South, they will open earlier than if grown in the North. Other than the climate, very little difference can be observed. By far the greater number of flowers are periodic and may be relied upon to open and close approximately on schedule.

## Why periodic?

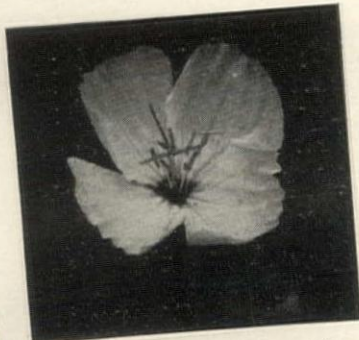
One reason for this periodicity lies in the insects necessary for pollination. Flowers have adapted themselves to the habits of these insects, some of which fly only in the morning, others at noon, while others make their visits at night. Thus the flower has adapted itself to insects and, further, the insects to the flowers.

The life span of a flower varies greatly with different species. Some remain open only a few hours, others last one or more days. The lowly wild rose remains open two days; the woodbine, three; the foxglove, six; the Alpine violet, ten; and the tiny crocus lives all of twelve days. The short-lived flowers usually have a great number of stamens, while those that enjoy a longer period of blossoming have comparatively few.

There are a great many flowers to choose from for a "garden clock". Some are rare, while others are fairly common. Many of them you already have in your own garden, and many are entirely out of place anywhere but growing wild by the roadside or sprinkled now and then throughout a pasture. Others belong to the vegetable garden exclusively. But it is not the plant that is interesting, in this particular place, but the flower, and a great many of these varieties are worthy of closer study.



**Waterlily, *Nymphaea barbatifolia rosea***, a scented perennial which opens about noon and closes at four. Blossoms last about 3 days



**Evening primrose, *Oenothera***, a perennial which is ideal for a border plant. Opens in late afternoon. Has yellow or white flower



**Potato plant, *Solanum tuberosum***, a perennial with white blossoms which open during the early afternoon. Plant does not bear fruit



**Four o'clock, *Mirabilis jalapa***. An annual which opens late afternoons. Red or white flowers. A bushy plant about two feet high

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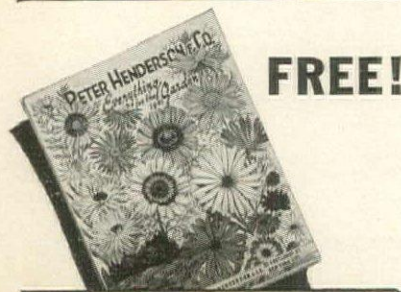


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## ORCHIDS FOR EVERYBODY

(Continued from page 33)

will do nicely. It should be tied firmly but not too tightly around the stem at the top of the pod. Seeds are mature in from 9 to 12 months after the pod forms.

When a quantity of seeds—they look like fine brown dust—have fallen from the pod into the glassine bag, you are ready to begin the actual work of propagating. The first step in this procedure is the preparation of a growing medium.

Secure a few ounces of Hoagland's nutrient solution from your local horticulturist, or have your druggist mix it. Hoagland's solution is the same nutrient used in water culture and is therefore readily available. In case your druggist does not have the formula, it is:

CA(NO <sub>3</sub> ) <sub>2</sub> (calcium nitrate)	1 gm.
K <sub>2</sub> HPO <sub>4</sub> (potassium hypophosphate)	0.25 gm.
MgSO <sub>4</sub> ·7H <sub>2</sub> O (magnesium sulphate, or epsom salts)	0.25 gm.
FePO <sub>4</sub> (iron phosphate)	0.25 gm.
(NH <sub>4</sub> ) <sub>2</sub> SO <sub>4</sub> (ammonium sulphate)	0.50 gm.
Distilled H <sub>2</sub> O	1000 c.c.
Cane sugar (optional)	20.00 gm.

Also secure three or four ounces of agar-agar. This is sold at all drug stores. It is a dry flaky substance. You will also need an ordinary pressure-cooker, and a liter (32 ounces) chemist's flask.

### Preparing the medium

Mix two to three teaspoons of agar-agar with twelve ounces of Hoagland's solution. Meanwhile the flask should be sterilized by placing it in the pressure cooker for five minutes at a pressure of ten pounds. Throughout the entire procedure it is necessary to use great care to keep the interior of the flask sterile, as any contamination is liable to cause the growth of mold, which will destroy the sprouting orchids.

After the flask has been sterilized, allow it to cool for a few moments, then pour into it the combination of agar-agar and Hoagland's nutrient solution. About half an inch of the mixture should be poured into the flask, which is then loosely stoppered with cotton.

Next place the flask in the pressure cooker and allow it to remain 25 minutes at a pressure of fifteen pounds. The cotton stoppering should then be pressed firmly into place, and the flask set aside to cool. The flask should be allowed to cool for about two days to permit the growing medium to set properly. When ready, the medium will appear gelatinous.

Now remove the glassine bag from the orchid pod and gently shake the seeds on to a small square of clean paper; a cigarette paper will do nicely. The paper should be creased down the center to form a trough.

Next blow the seeds gently from the creased paper into the mouth of the flask, as shown in the accompanying illustrations. This will scatter the seeds evenly over the surface of the medium. Keep your mouth a little distance from the seeds to minimize the danger of contamination from your breath.

When the seeds have been thus spread over the medium, the flask should be at once stoppered by again firmly pressing cotton into the mouth.

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Drive the cotton in as hard as possible, as the flask will not again be opened until the small orchid plants are taken out for group potting.

It will be about one month before the orchid seeds will begin to sprout. In about four months they will appear like blades of grass. At between nine and twelve months they will be ready for group potting. At this time they will be about one inch high.

Should patches of mold appear on the growing medium, they may often be eliminated in the following manner. With a reading glass, concentrate the rays of the sun on the spot where the mold is growing. This must be done through the side of the flask as the stopper should not be removed. Be careful to confine the spot of light only to the area where the mold exists. Naturally, the heat will not only kill the mold, but also any orchid seeds in that area. However, it will prevent the mold from spreading and destroying the entire planting.

During the entire period between the seeding and the group potting, the flask should be kept in a temperature of between 60 and 75 degrees F. In any normally heated house a place can be found where approximately such a range of temperature exists. Some spot in the kitchen, a corner of a bedroom, or a shelf in the bathroom will usually be found to have this temperature range. Naturally, it may be necessary to move the flask during extremely hot or cold weather.

When the plants are ready to be removed from the flask, several four-inch pots should be provided. These should be filled with osmundine moss, which may be obtained from any nursery. Plants may be removed from the flask in several ways. The simplest is to cover the flask with damp newspaper and then break the upper part of it with a hammer. The damp newspaper will prevent the glass shattering. A neater way is to cut off the upper portion of the flask with a sharp glass cutter. As mentioned above, flasks are very inexpensive. However, many workers save their flasks by hooking out the plants with a wire noose.

### Group potting

About thirty to forty plants should be placed in each of the group pots. With a culture medium still adhering to their roots, they should be placed firmly into the osmundine moss, which should be finely chopped. Group potted plants should be watered in the same way as full grown plants. The growing conditions are also the same. After the plants have grown in the group pot for six to twelve months, they should be carefully separated and planted in individual one-inch pots. Osmundine moss is used as a growing medium for all orchids. Orchids do not take their nutrition from their roots, but rather from the air.

Orchid plants will grow anywhere, providing a few simple conditions are maintained. Temperatures should be between 60 and 70 degrees F. Such temperatures exist in most living rooms or kitchens. At the present time thousands of orchids are blooming in living room windows or similar places. For large-scale culture, elaborate steam-heated houses are necessary, but for the

(Continued on page 75)



## ORCHIDS FOR EVERYBODY

(Continued from page 74)

beginner they are in no way necessary.

If it is not found practical to maintain the correct range of temperature in any room in the house, the orchids may be grown by simply constructing a small box with glass sides. A shallow tray can be placed in the floor of this box and filled with a mixture of charcoal and water. One 25-watt electric light suspended in the box will generally maintain the proper temperature. Naturally, it is necessary to keep an inexpensive thermometer in the box so that the light may be turned off and on to maintain the proper temperature. Individual orchid plants may often be grown satisfactorily under a laboratory bell jar, such as is used to cover a microscope.

Besides maintaining the temperature, it is necessary to spray the orchids daily with a fine mist of water. An ordinary insect spray gun is excellent for this purpose, as shown in the accompanying illustrations.

There are many varieties of orchids, but the simplest to grow is probably the *cattleya*. This is the type of orchid used by florists to make up some of the loveliest corsages. It is easy to grow from seed and is recommended for the beginner. Although an orchid bloom when cut wilts in a few days, it will remain on the plant for several weeks. To have many of these most exquisite of all blooms in your living room for months at a time is one of the most thrilling rewards the amateur horticulturist could ask.

PHILIP M. WAGNER

## THROUGH THE GRAPE BELT

(Continued from page 66)

leads one on, only to reveal a core of unpleasant acidity at the center of the fruit. And, perhaps most discouraging of all, very few of our native grapes are first-rate wine grapes; and those few which are well suited to this use are relatively difficult and expensive to grow. And when all is said and done—when all the table grapes have been eaten and the pantry is loaded with jam and jelly—the great historical function of the vine is to yield wine. Wine, in any vineyard country, is the cheapest and one of the most healthful beverages available. The making of wine is indeed the primary object of a flourishing viticulture.

Mr. Gladwin set about the long, slow task of breeding new grapes. And it is a slow task, the end of which cannot be encompassed in a lifetime. For nature is reluctant to yield new sources of riches. In the breeding of grapes, thousands of seedlings must be grown before one may be found that is better than its parents as to, say, hardihood. And of those which are superior in this one characteristic, there are still fewer which are superior in other characteristics also. Thus it is that the labor of

plant breeding is a work calling for incredible patience and meticulous and unflagging attention. Somewhere in ten thousand seedlings there may be a grape of great superiority—perhaps a seedless grape for eating, perhaps a grape capable of yielding a fine rich red wine or a fine flowery white wine, perhaps a grape maturing earlier or later than existing varieties and thus capable of extending the season in one direction or the other, perhaps a grape resembling the already existing varieties, but more delicately flavored and more tender and melting as to flesh.

And once found, your ideal vine must be tested patiently and long. Does it yield in sufficient abundance to justify its further propagation? Can it stand cold Winters? Does it resist disease? Can it be propagated without too much difficulty?

### A 30-year task

These are questions which cannot be answered in a year, two years, a decade, many decades. Gladwin knew it when he began. He devoted thirty years to his search for better grapes, and to the testing of them. Who knows how successful he was? He didn't, when he died. Not for many years will it be possible to assess his achievements with any degree of accuracy. The first rule of the responsible breeder of plants is not to jump too quickly; that is a mistake which has been made too often in the past, dazzling growers with new fruits of dubious value, spreading confusion rather than enlightenment. Gladwin had the power to resist this temptation, with the result that his actual introductions were comparatively few. But he did nevertheless introduce several very fine grapes: the early blue Fredonia, far better than the Concord and of the same type; the handsome blue Westfield (even now certain eastern wineries are making red wine of this, though still experimentally), the Dunkirk, and several others.

But what else lies still unknown to the grower in those rows of precious seedlings—each one a unique variety of grapevine—which stretch out behind the modest vineyard laboratory? These are his memorial. You can take it from one who has seen many of them that those rows contain marvellous grapes. But whether they are in themselves the basis of a new American viticulture, or whether their role will be the humble but important one of serving as parents for still further generations of newly bred varieties, is something which Gladwin could not know, and which only the future will reveal.

Gladwin, with a handful of other men working in other districts and in equal obscurity, did know, though, that he was helping to lay the groundwork of a new American viticulture. And he knew that it would be a viticulture unique in the world because built on grapevines unlike any others known before, and not a derived viticulture as in that of California. He saw it spreading fine new fruits all over that vast empire which lies east of the Rocky Mountains, yielding a recurring flood of life-giving wines—fine, sound little wines, what in Europe would be called *vins du pays*, and perhaps a few really great ones too, in a land which, since the Norsemen first dubbed it Vineland centuries ago, has been rich in viticultural promise but always a little disappointing in achievement.

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## ROCK PLANTS IN BORDERS

(Continued from page 30)

airy grace to the small border made entirely of the daintier mountain plants.

The alpine and the border pinks have already merged. Though newer hybrids can make fine garden ventures, the Alpine pink, *Dianthus alpinus*, itself is feasible in the border devoted to mountain plants. American gardens will find it thriving better with a little shade. *D. callizonus* is somewhat similar and cares more for the sun.

Among other things that may be used in the border are the beautiful pasque flower, *Anemone pulsatilla*; the stonecresses, *aethionema*, particularly the exquisite Warley's Hybrid; *Gentiana hascombensis*; the oak-leaved mat of *Dryas octopetala* with fluffy seed achenes after the white bloom; Finch's and Howell's lewisias from our mountains of the Pacific Coast; and for cooler borders, many of the primroses.

I am inclined to believe, however, that the finest effects come from smaller borders devoted entirely to these plants, with perhaps a backing of small-leaved shrubs; or the bed might border an informal pool. The greatest charm of mountain plants usually rests in their massed colors. The garden hybrids tend to larger and fewer blooms, so that when placed side by side, one sometimes overshadows.

### Soil for the alpine

A sandy loam with leafsoil or peat is the ideal soil. If it happens to be a bit gravelly, don't struggle to get the stones out—most mountain plants thrive among them. Nearly all alpine plants are happy in a near neutral soil. There are a few notable exceptions one way or the other, but the lime question isn't nearly as important as it was once thought. Bonemeal makes a very good all-around fertilizer. If you use something else, about one-half the amount given the regular border will usually be ample. The high scree plants are inclined to refuse any; but it is the plants of the alpine pastures that are the happiest in borders, and they tend in the main to richer fare.

For matters of drainage, beds are sometime better raised a few inches, or with a rather deep trench to mark their edges. Sometimes stones are used as an edging, and it is often possible to tuck some small crevice plant among them, something like the spiderweb houseleek or one of the small encrusted saxifrages.

Be careful not to place large or rampant plants where they can choke out the daintier members. For instance, the exquisite lady of the snows or spring windflower, *Anemone vernalis*, does very nicely in a border, and the bluish pink or lavender cups clothed with bronze hairs are one of the most beautiful offerings of early Spring. The purple pasque flower follows very soon after; but this windflower is a larger plant in every way, and should be placed farther back, or at a little distance. Warley's stonecress is particularly effective near the pasque flower, seeming to be just the right shade of rose to set the other off; and though a small, prostrate, mat-forming, shrubby evergreen, it holds its own in contrasting mass with the pasque flower.

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If the Swiss gentian, *G. acaulis*, likes your garden, it is a splendid companion for the Spring anemone. Nobody ever yet has been able to explain why it will cover itself with big blue trumpets in one garden, and sulk the years away with only leaves in the one next door. Hascomb's gentian is more certain, blooms in midsummer, and is a larger plant, about on a par with the pasque flower. Those who possess "green fingers" can have the cambridge-blue Farrer's gentian and the sapphire *G. sino-ornata* for late Summer and Fall bloom—but give plenty of leafmold, and don't let them dry out in hot weather. These two compact Himalayans are worthy of considerable respect. Mid-West gardens had better give all these gentians shade through the hottest part of the day.

That St. Johnswort known as *Hypericum coris* is about as sturdy as the pasque flower, and bears its golden cups off and on from June to September. It makes a good foil for the Gem violas, but is best with a bit of shade.

### Salmon and ruby tones

Another combination that is decidedly unusual is the salmon Howell's lewisia and the rare ruby beardtongue which I procured from English seed as *Pentstemon cristatus*. Bailey's Encyclopedia lists this as synonymous with *P. erianthera* of the Mid-West, but I hesitate to say that this plant of English commerce is identical. The lewisias are carried in a broad cluster on a stalk some inches above the handsome succulent evergreen rosette; while the beardtongue bears typical long-throated blooms close to the tiny-leaved evergreen mat. The ruby tones are rich and clear, and the combination seems worth the extra trouble of English seed.

June brings the charming blue rays and golden disks of the Yunnan aster. Though the plant itself is far smaller than the dwarf Fall asters like Victor, Ronald, and Lady Dudley, the individual flowers are larger, but are borne singly on the stems. The plant makes a rosette rather similar to the bearded bellflower, *Campanula barbata*, and of about the same size and sturdiness, around eight inches high. They are both charming and the bearded bellflower will further carry a scattering of its graceful hanging bells all Summer.

For something very small and very much of the mountains try the hairy, silvery-leaved golden cinquefoil, *Potentilla aurea*, which hugs the ground so closely with its handsome little rosette, and self sows rather amazingly.

The list could go on and on. The stonecrops, despite their name, are happy without rocks, and there is all that gay array of small bulbs. If you go to a nursery specializing in rock plants, you will find the main stock growing in beds or nursery rows like any other perennials, with just a few temperamental scree plants in some special rock contrivance, though often there is a good rock garden for show purposes. This is an ideal way to choose the plants; but, barring this, it is good sport to select them from the catalogue. If no one else has tried something you wish in a border, take a gamble yourself. These that I mention have proved their tolerance over a period of years. It always did seem to me that half the joy of the alpine garden lay in the possibilities of wide choice, an appeal to the owner's heart and desire and memory—and, yes, his curiosity too!



## GARDEN PLANNING

(Continued from page 38)

*capitata* (Japanese yew) and *Taxus cuspidata fastigiata* (Andorra's upright yew) are among the favorites.

The design of the garden may be quite simple; in fact, in developing the smaller places simplicity should always be adhered to, for in such gardens, if an attempt is made to introduce too many ideas, the results will be distinctly out of taste, and in many cases it would tend to dwarf the space. A few designs are given here which may be carried out with very little effort.

The areas to be made into turf require careful preparation to obtain the best results. The deeper the topsoil runs the better will be the lawn, as there is a greater storehouse of food for the grass to feed upon. If there are only a few inches of top soil, as is only too often the case, it is sometimes practicable to remove it in order to conserve it for use as the finishing layer, thus providing the much-needed fertile soil for the grass seed.

All areas to be turned into turf should be given a generous top-dressing of well-rotted manure, applying it at the rate of at least fifteen cords to half an acre. This is then turned under by ploughing or spading to the depth of twelve inches. When the top soil has been removed, the depth to turn under the manure will of course vary accordingly, as it should be one foot below the finished surface.

The next step is to spread a balanced commercial fertilizer over the area. Or a suitable mixture to use to half an acre is 50 lbs. bone meal, 50 lbs. nitrate of soda, 50 lbs. muriate of potash and 50 lbs. acid phosphate. The ground is then raked, rolled, and raked again into a fine tilth. In locations where the ground is very clayey the condition can be ameliorated with additions of sand. If the soil is acid an application of one-half to three-quarters of a ton of hydrated lime may be given to half an acre. When either the sand or the lime is required it should be spread before the commercial fertilizer is applied.

### Sowing the seed

Choose a still day on which to sow the seed, otherwise trouble will surely start by the wind making a lawn of its own in the flower beds. Half of the seed is broadcast in one direction and the other half at right angles to the first. It is then lightly raked into the soil, and rolled. Forty pounds of seed will sow half an acre. After two weeks of growing weather (in the vicinity of Philadelphia) there should be a stand of grass. Any bare spots are then raked up, re-seeded and firmed, and the new lawn is given a rolling.

The grass seed should be re-cleaned, otherwise many weeds would probably crop up with it. The following mixtures are to be recommended:

### For general use

Red Top 1 part  
Rhode Island Bent 1 part  
Fancy Kentucky Blue 2 parts. Or—  
Kentucky Blue 17½ lbs. per half acre

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If an additional amount of clover is desired, the seed should be sown separately, as it is heavier than the other varieties.

The making of the perennial beds may be elaborate or otherwise. The more deeply they are prepared the more lasting will be the store of fertility which is constantly being drawn upon by the plants. An ideal bed is excavated to the depth of two feet or more, the bottom of the bed is loosened with a pick, and over it is placed a layer about five inches deep of crushed stone, using stone that is 2½ to 3 inches in diameter. If the surrounding soil is of a somewhat sandy, porous nature the amount of drainage may be reduced. When the crushed stone is not available, the coarser parts of sifted coal ashes may be pressed into service as a substitute. Various mixtures may be used for filling in the bed, a highly satisfactory combination consisting of one part well-rotted manure to two parts top soil. Cow manure is decidedly the preferable kind to use for flower work; it is milder and much more retentive of moisture than horse manure.

### Filling the bed

An easy method to follow in filling the bed is to place over the drainage a six-inch layer of soil, and on top of this a three-inch layer of manure. These should be thoroughly mixed with a spading fork, then well firmed by treading. The same procedure is followed for each successive layer, until the bed stands within about six inches below the surface of the ground. The remainder of the space may be filled with a rich top soil. The less fertile types may be improved by using two-thirds top soil to one-third compost or leaf mold; these proportions are changed, of course, according to the character of the earth.

Avoid using too much leaf mold because of its light, porous nature. A preponderance of it will cause the plants to dry out in the heat of Summer. When the bed has been completed it should stand three or four inches above the level of the ground to allow for settling. Sufficient time should be given before the planting is started in order for the bed to become thoroughly settled. Usually about two weeks are required. As water is a compacting agency, generous rainfalls will do much to shorten the waiting period.

### Types of trenching

Bastard trenching offers another solution for the preparation of the bed. It is accomplished by digging a trench to the depth of a spade; over the bottom of it is placed a layer of manure about four or five inches deep, this is spaded into the subsoil, and the trench is then filled with a generous layer of top soil and thoroughly firmed. The soil used should be taken from the next bed to be dug. The procedure is repeated with each bed, consequently the soil taken

(Continued on page 78)

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GARDEN  
PLANNING

(Continued from page 77)

from the first bed will be used for filling the last one. It is advisable to sod the edges of the beds in order to hold their lines.

## Making paths

The width to make the paths differs according to the proportions of the garden, a breadth of four and a half feet being required for two people to walk together. A word about the simpler types of walks may be useful to those who like to make the paths more of a feature than the turf would provide, although it should be remembered that there is nothing lovelier than the soft green grass intersecting the flower beds and setting off the colors of the blooms. When stepping stones are desired, local field stone is usually the best for the purpose. These are embedded in the ground at a distance of twenty inches apart, measuring from center to center. Where the walk is to have hard wear they fill a definite utilitarian purpose as well as being attractive in appearance. Flagstone walks are especially lovely in their coloring. They may be laid in the same way as the stepping stones if the joints are to be of grass; however, if cement joints are to be used the undertaking is quite laborious and they do not have the same aesthetic value.



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## LOOKING AROUND

(Continued from page 57)

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and **HENRY FONDA**

in "The Lady Eve," a Paramount Picture

In "The Lady Eve," Masland Rugs also play leading roles. They were picked by Paramount's decorating staff as backgrounds for the radiant Miss Stanwyck. Throughout the coming year you will see Masland Rugs in Paramount's major pictures, settings for the most beautiful women in the world . . . "Settings of the Stars."

Paramount's "The Lady Eve" will be released early in April. Art Direction by Hans Dreier. The carpet is Masland Wilton No. 8679-23.



Masland Rugs are not only luxurious and lovely settings for Hollywood stars . . . they are woven of finest materials to withstand all sorts of hard wear. Whether it's in a movie studio or the hectic merry-go-round of family life, Masland Rugs ask no pampering. They can "take it."



Proof that Masland Rugs can "take it" are the Masland Sidewalk Tests carried out by many stores every year. A Masland Rug is put on the sidewalk in front of the store to stay there in all weather—rain, snow, beating sun. Thousands of feet tramp over it, grinding in mud and dust.

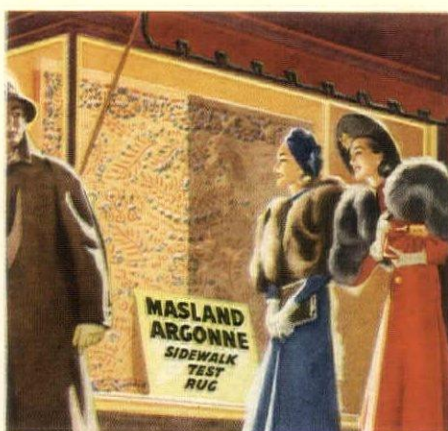


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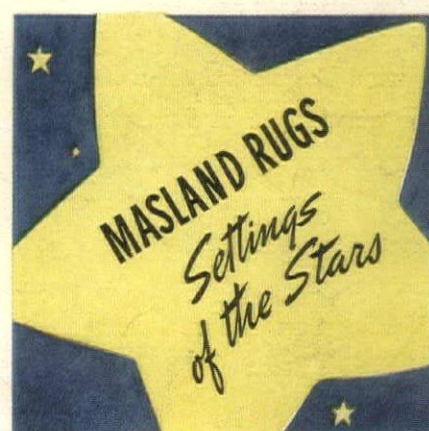
## MASLAND

# Wilton and Argonne Rugs

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After two weeks—more punishment than most rugs get in a lifetime—half of the rug is cleaned to show that the rug is still like new. These aren't special "Sidewalk Test" rugs—they're out of the store's stock.



Look for the star. You'll find it on both Masland Argonnes, "The Rug with the 3-Year Guarantee" and on the famous Masland Wiltons. Room sizes as low as \$39.50 at department and furniture stores.



**THERE'S NOTHING *Finer* THAN A**  
*Lovely* **NEW Martex MATCHED ENSEMBLE**

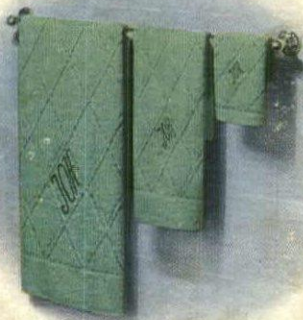
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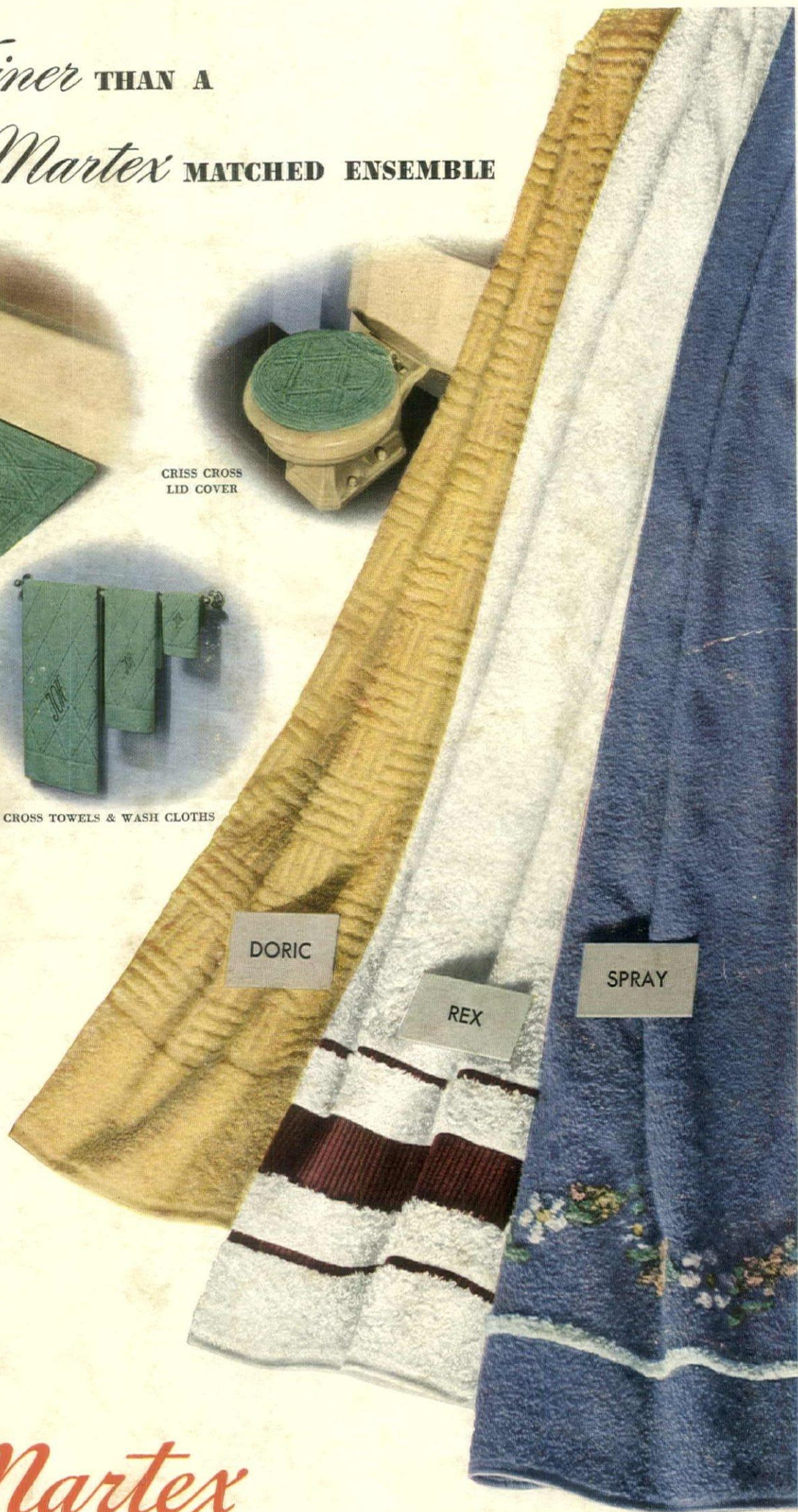
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If you want to be extra proud of your bathroom, dress it up with one of these new Martex ensembles. Every one of these patterns includes matching bath towels, guest towels, wash cloths, tufted mats and lid covers that look rich and feel luxurious. Each comes in many lovely colors. The dainty embroidered patterns of some of our newest ensembles are proving to be just about the most popular towels we have ever introduced. You can see them all at better department stores and linen shops throughout the country.

**THRIFT NOTE!** Soft textured, highly absorbent, long wearing Martex Towels are all made with the plied yarn underweave—the longest wearing construction known. Because they wear so long, even the most luxurious Martex towels cost you only a few cents a year to own. Wellington Sears Company, 65 Worth Street, New York, N. Y.

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